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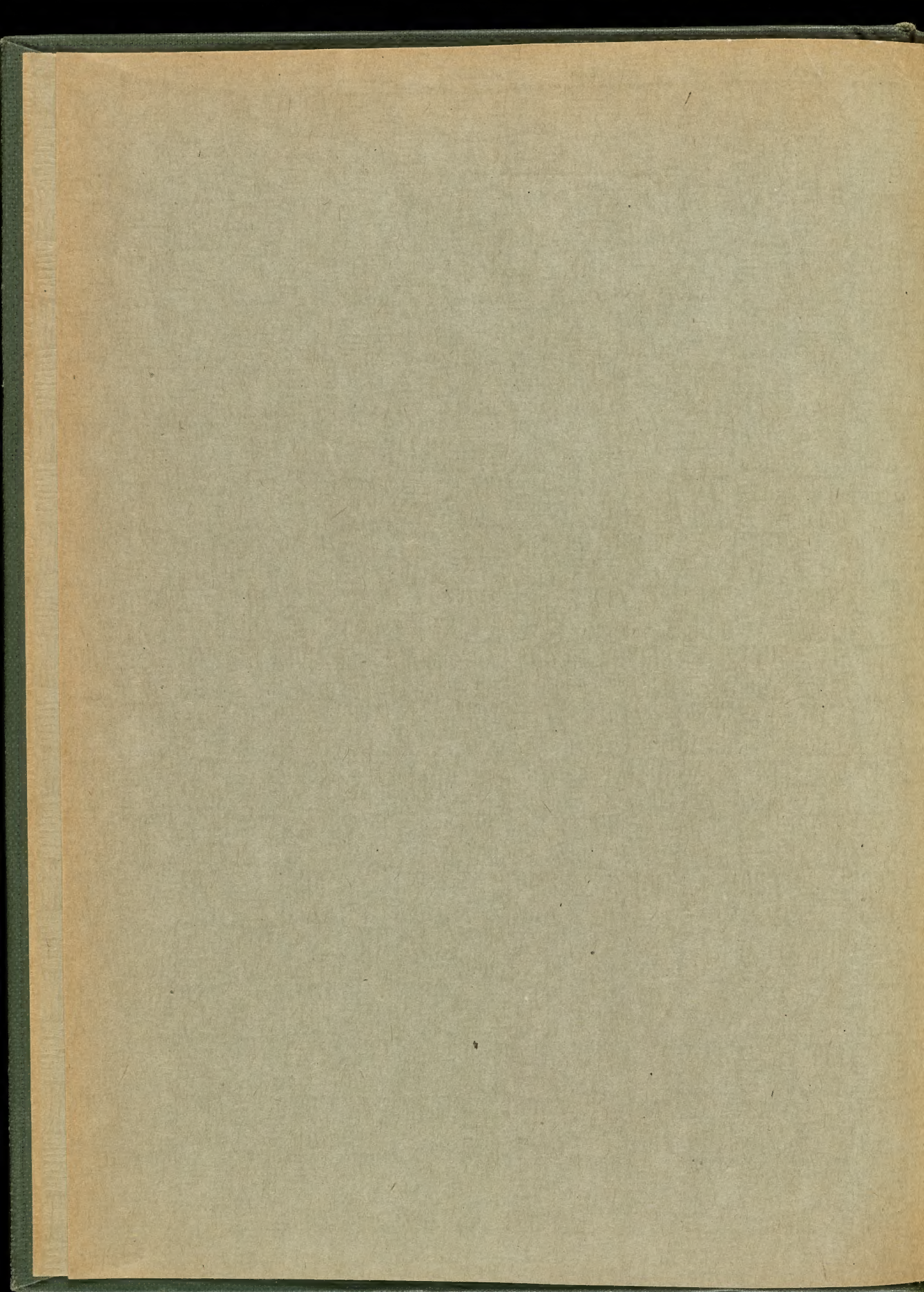


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ANTIQUES







# ANTIQUES

JANUARY, 1927



KING GEORGE II :: MID-EIGHTEENTH CENTURY  
STAFFORDSHIRE FIGURE :: ASTBURY TYPE

*Price, 50 Cents*

A MONTHLY PUBLICATION *for* COLLECTORS & AMATEURS



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## ISRAEL SACK

EXPERT IN EARLY  
AMERICAN ANTIQUES

**H**AS many times been asked as to the permanent investment value of American antiques.

The best answer is found in the experience of foreign collectors.

¶ An important furniture sale in England recently attracted continental buyers who paid fabulous sums for furniture by their national cabinetmakers. Japanese print collectors are buying back choice native prints that once escaped to France and England. ¶ Is it probable, then, that Americans will ever lose interest in their own history and in the monuments of their artistic past? By no means. That is why the wise purchase of authentic American antiques of high quality constitutes an investment of assured stability.

FOR TWENTY-FIVE YEARS THE  
PERSONAL ADDRESS OF MR. SACK  
HAS REMAINED UNALTERED AT  
**85 Charles Street, Boston**



# Authenticity and Distinction



COMPLETELY safeguarded against possibility of mistake is the purchaser of antiques in our department of early furniture and its appurtenances.

With us the acquiring of antiques is a more or less leisurely process in part incidental to our constant study of what is best in cabinetmaking. So we collect—much as museums collect—under highly expert advice and with an eye more to the intrinsic quality of our acquisitions than to their immediate commercial possibilities.

In consequence we offer to our customers only those items which have satisfied the most rigidly critical tests and which we are able to certify for both authenticity and high distinction.

## SPECIMEN PIECES

FROM THE COLLECTIONS OF W. & J. SLOANE

ANTIQUE YEW WOOD ELBOW CHAIR

FINE MAHOGANY CHIPPENDALE ARMCHAIR  
CLAW AND BALL FEET; SLIP SEAT IN LEATHER

ANTIQUE MAHOGANY HEPPLEWHITE STUFFED-BACK ARMCHAIR  
CARVED FRAME; COVERED IN BLUE DAMASK

BURL WALNUT SLANT-LID BUREAU DESK  
THREE FEET WIDE

MAHOGANY PIE-CRUST TABLE  
CARVED KNEES. DIAMETER: TWO FEET, SIX INCHES

MAHOGANY SECRETARY DESK  
AMERICAN SHERATON

FINE MARQUETRY FOLDING CARD TABLE AND FOUR INLAID SIDE CHAIRS  
SLIP SEATS IN BROCADE. FIVE PIECES

DUTCH FLOWER PAINTING IN GILT FRAME

ADAM WALL CLOCK  
BY WM. HUGHES, LONDON

FINE ADAM MANTELPiece

## W. & J. SLOANE

575 FIFTH AVENUE, NEW YORK CITY





Every now and then some one comes in who says, "Why! I thought you dealt chiefly in plaster!" Perhaps that is because we are about the only dealers who are so fixed that we can deal in American plaster on a large scale. However, plaster is just one of our side lines.

*J. B. Kerfoot*





## BEYOND IMAGINATION!

**W**OULD anyone for a moment suppose it possible to furnish a house completely from the stock of a single antique dealer? And, granting that possibility, would anyone suppose that every item in the furnishings could be exceptionally choice, exceptionally rare, and yet exceptionally reasonable in price? Because he found that possibility in our storerooms, a recent visitor gave up trying to express himself. "It's beyond imagination," was all that he could say. And so it is.



Here, for example, is pictured just one corner, in one room, on one floor of one of our three great storehouses. Here are four perfect little Sheraton chairs, a superb stretcher-leg Queen Anne wingchair, six Chippendale side chairs of almost regal magnificence, a Spanish-foot chaise

longue, more Chippendale chairs, and beside them six wonderful Dutch-foot, vase-back chairs with great turned stretchers, from Salem; against the wall a connoisseur's secretary from New Hampshire; mirrors everywhere of every kind and period. And all this does not exhaust that one corner. We pride ourselves chiefly on two things: the fact that our stock is unbelievably large and varied, and the fact that everything in it is genuinely old. Unfortunately we are poor hands at romancing. We have, in the main, to let our antiques speak for us. But those who understand their true language will find our shop and our storerooms places of endless allurements and satisfaction. Our showroom on Charles Street at Mount Vernon is one of the picturesque spots of Boston. There antiquing should begin, and from there visits may be made to the storehouses.

FLAYDERMAN & KAUFMAN

68 Charles Street

: :

BOSTON, MASSACHUSETTS



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Shipping Agents, Packers, &c.

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The buyer of goods — antique or modern — in foreign cities will find it to his advantage to forward all purchases to one of our warehouse centrals where they may be held for packing and forward-



QUANTITY CASES OF ANTIQUES

ing as a unit at the owner's convenience. In such instances we attend to consular invoices and other shipping documents and supply every safeguard to insure prompt and satisfactory delivery.



*Specialists in Packing and Shipping*

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Special cases for quantity shipments. Tourists, dealers and all others contemplating the transportation of their goods should consult us in advance.



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*Boston:* STONE & DOWNER COMPANY, 148 State Street

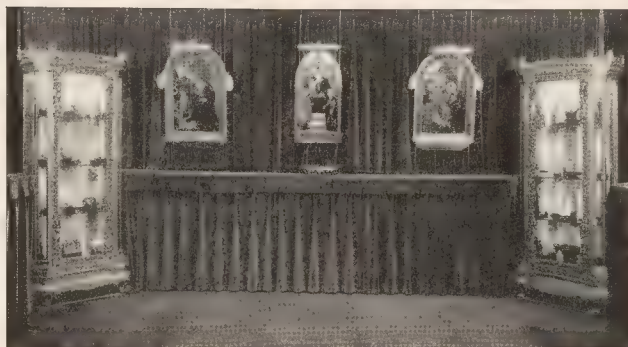
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## The CLAPP & GRAHAM Co.

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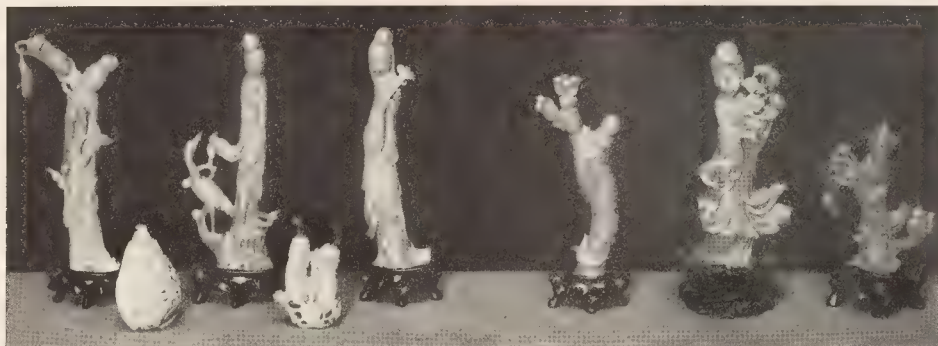
*Between 53rd & 54th Streets*

*Dealers* in jades and porcelains, lamps, miniatures, antique jewelry, early American and English silver, modern antique gold and enamel boxes, arms and armor, oil paintings, and other works of art.

**We wish our clients the compliments of the season.**



COLLECTION OF CHINESE ROSE QUARTZ AND JADES



COLLECTION OF CHINESE CORAL CARVINGS



# Antiques in Preston

(LANCASHIRE, ENGLAND)

PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

*The Town Possesses TWO of the*  
**LARGEST COLLECTIONS of GENUINE ANTIQUES**

*in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially studied.*



FROM THE COLLECTIONS OF FREDERICK TREASURE. Illustrating:—Six chairs from Holyrood Palace, one of the Scottish Residences of H. M. The King and Queen. An exceedingly rare collection in Fruitwood . . . . . £150



FROM THE COLLECTIONS OF EDWARD NIELD. Illustrating:—Arm and side chairs, some single and some in sets which are typical examples from our Stock.

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

**FREDERICK TREASURE**

*"The Treasure House"*

KAY STREET, PRESTON, LANCASHIRE

Cables: ANTIQUES, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)



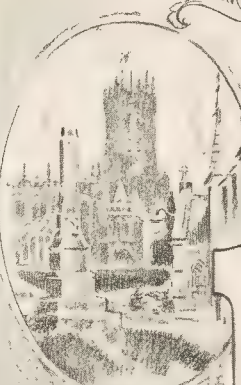
**EDWARD NIELD**

223 CORPORATION STREET, PRESTON

LANCASHIRE

Cables: NIELD, ANTIQUE DEALER, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)



# MANCHESTER

*The Home of Genuine Antiques*

Near CHESTER, CHATSWORTH and the DUKERIES

WE hold one of the Largest and Best Selected Stocks of Genuine Antiques out of London, collected from the Finest Old English Homes, including: Furniture, Silver, Old Sheffield Plate, Clocks, Pictures, Pottery, Glass, China, etc.

## J. W. NEEDHAM

*Antique and Fine Art Dealer*

St. Ann's Galleries

ST. ANN'S SQUARE

## M. J. DAVIS

*Established 1847*

The acknowledged expert who specializes in Early English Pottery, China, Furniture, Glass, Old Sheffield Plate, Silver, etc., specially suitable for American Collectors. Just removed to more commodious premises.

63 Bridge Street DEANSGATE  
*The Home of Antiques*

*A life-time spent in the Study of genuine*

## OLD FURNITURE

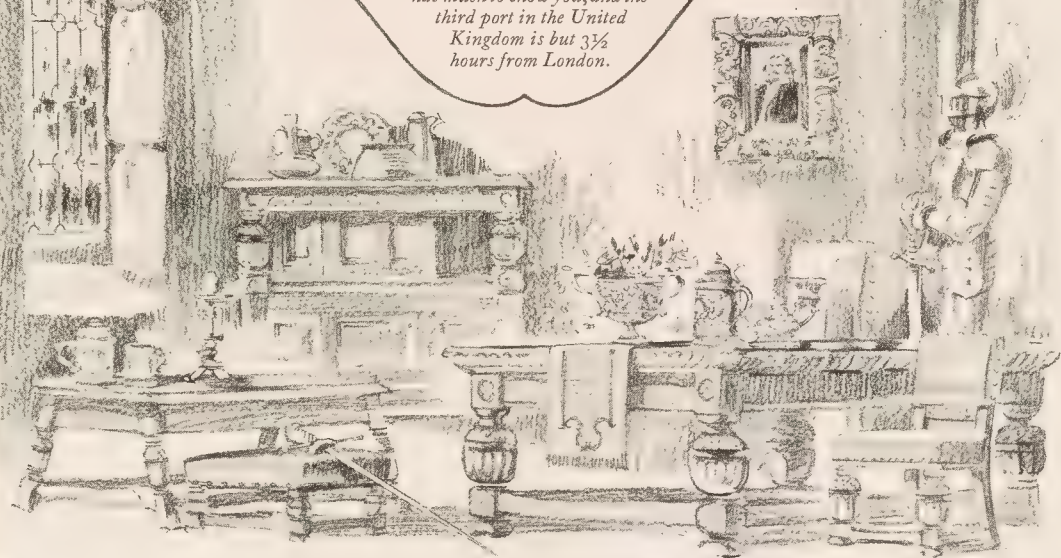
Our collection of fine old pieces is always worth seeing.

## WYNNE & SONS, Ltd.

*The Antiquary*  
ST. ANN'S CHURCHYARD

## MANCHESTER

*has much to show you, and the third part in the United Kingdom is but 3½ hours from London.*





# BURNHAM'S Big Hooked Rug Special

Begin the New Year right by taking advantage of  
BURNHAM'S BIG 90-DAY SALE  
of many thousands of

*Old Hooked Rugs!*



THESE Rugs include Dainty Little Doormats, Splendid Medium-size Rugs, Glorious Runners, Rare Trackers, Delightful Stair Carpets, and Large-size Squares that are gems beyond compare, all in a great variety of sizes, designs, and colorings.

SEND FOR

## Burnham's Big Bi-Monthly Bulletin

illustrating 100 important Rugs, showing sizes and designs, and chock full of information on Old Hooked Rugs.

*American Rugs for American Homes*

(Do you know of anything as good?)

R. W. BURNHAM (DEPT. "A") Ipswich, Mass.

*Send for the Bulletin! Do It Now!!*



## PEPY'S DIARY TO DATE

*He goeth on an antiqueing expedition*

DEC<sup>R</sup> 31<sup>ST</sup> To ye old house, being No. 59 Beacon S<sup>t</sup> and there did see many rare and curious Antiques. My wife did much admire a quaint old TEA SERVICE with blue and gilt decoration and besought me to buy it, but I denied her, yet shall I buy it and give it her, poor wench, on her next birthday. Was shown also some fine MIRRORS—mighty pretty,—likemaster Chippendales and other fine looking glasses, our ladies are greatly enamoured of them and do pass hours before them painting their faces.

I saw there many FINE CHAIRS and a noble DINING TABLE which I will yet have if my Dutch venture prove profitable. Was also shown a pair of cut glass DECANTERS, very choice and brilliant, they do say ye ban on wines and liquors hath spoiled their value; but lord knows I can

always get plenty to keep mine full — and rare wines, too.

Bought a noble pair of BRASS CANDLE STICKS for my library table — a quaint but stately pair my wife also much admires them, and so much beautiful GLASS and CHINA did we see that we would fain stay till candlelight. This shoppe surely hath ye furnishings which I do wish for and we vowed to return again for I most admire ye quaint and beautiful things shown therein and am determined to equip my new lodgings on Surrey Street, and will have my friends also call there to see and buy. Ye address is

BOSTON ANTIQUE SHOP

59 Beacon Street :: BOSTON



## HEPPLEWHITE SIDEBOARD *in Mahogany*



7 FEET LONG, 30½ INCHES DEEP AT CENTER, 25 INCHES AT ENDS, 36 INCHES HIGH

## H. C. VALENTINE & CO. *Antiques*

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## ANTIQUES *Guaranteed Genuine*

HARRODS spacious Antique Galleries afford an unsurpassed selection of fine examples of old-time craftsmanship. Special wholesale prices are allowed *bonâ fide* dealers.

*Particularly interesting are the exquisite old Convex Mirror, with its graceful gilded sconces, and the Hepplewhite Settee, with shaped show wood frame, carved with dentelles and patera.*



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LONDON



MAP OF CAPE COD SHOWING LANDING OF PILGRIMS

Printed on antique finished paper, this map is both highly decorative and of the greatest historical interest. Drawn according to *Mourt's Relation*, the famous account of the journey of the Pilgrims from the signing of the Compact, in sight of land, until the whole company settled at Plymouth. Shows portrait of Miles Standish, commander of the scouting parties, and facsimile of his signature.

Black & White . . . . .	\$1.50
Hand colored . . . . .	2.50
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Postpaid anywhere in U. S. A.



Designed by Coulton Waugh

CONSTITUTION LAMP SHADE

Drawn by an expert on sailing ships, *Old Ironsides* is shown, with all sails set, going into action against the *Guerriere* on August 19, 1812.

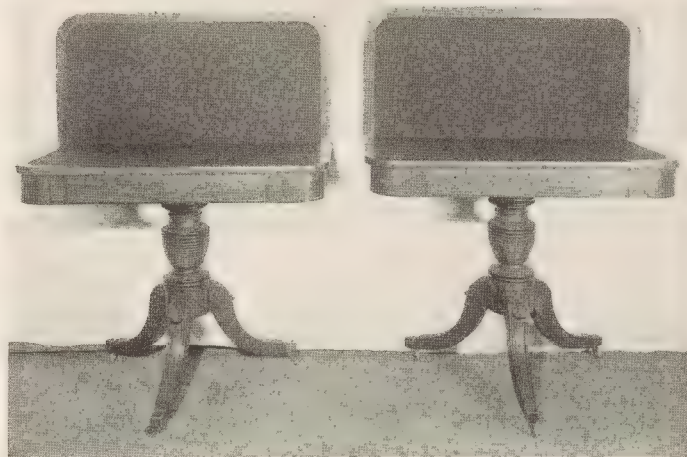
Made of finest quality parchment, hand colored and shellacked in soft glowing colors, this shade is a distinguished addition to any aristocratic American home.

16" diameter at base. 9½" high.

Packed, prepaid, and insured in U. S. A.

\$8.50

## THE SHIP MODEL SHOP, Provincetown, Mass.



We shall be glad to show you this finely matched Pair of Mahogany Card Tables in the Duncan Phyfe manner.

## Jordan Marsh Company, Boston, Massachusetts

ANTIQUES ROOM, SIXTH FLOOR OF THE FURNITURE BUILDING



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REVISED EDITION

*The only complete and authoritative work on the subject*



THE Library Edition of 28 Chapters, with about 40 plates showing old glass houses, price lists of bottles, prominent men in the industry, and other absorbingly interesting subjects.

All available information is given on bottles, glass houses, glass blowers, and related interesting material. The result of seven years of work, supplemented by research work of correspondents and librarians throughout the United States.

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This work is so much more complete and so reliable that no other check list approaches it in any way. Remember you are getting a large Library Work on Glass, useful to anyone interested in collecting, as well as the only worth while check list.

*Fifteen Dollars* for the two painstakingly compiled books.

The check list has ample blank pages for listing flasks not now known, or for personal notes. Supplements from time to time will be issued as hitherto unknown bottles are found.

*1000 Standard Copies Only*

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Established in 1902

PETERBOROUGH

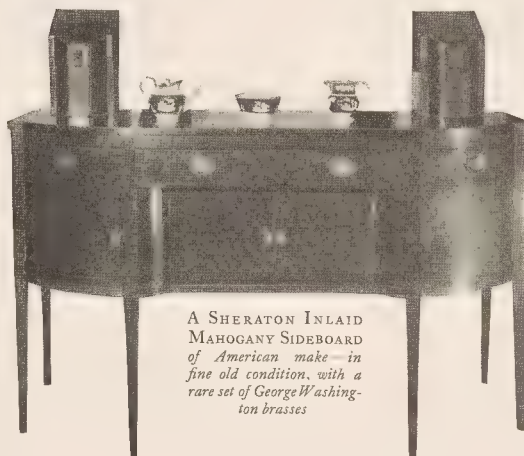
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*A comprehensive collection of the Furniture of the XVIII Century — a surprisingly wide choice.*

*Fine Lustre and Porcelains of the XVIII Century — for the Collector and for the amateur.*

A SHERATON INLAID  
MAHOGANY SIDEBOARD  
of American make — in  
fine old condition, with a  
rare set of George Washington  
brasses

AMERICAN and ENGLISH ANTIQUES

## THE BANDBOX

ANTIQUES :: INTERIOR DECORATIONS

8 FRANKLIN PLACE, SUMMIT, N. J.

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John Morrison Curtis :: Helen Perry Curtis



BUTTERFLY TABLE

Top 32 inches long, 28 inches wide.

## ANNOUNCING THE EXPANSION OF THE HICKS GALLERY BY THE ADDITION OF ROOMS OF IMPORTANT ANTIQUES

The antiques displayed represent the personal collection of Mr. Francis F. Hicks, which he has gathered during the past 35 years. Furniture, oil paintings (old masters), prints, china, glassware, hooked rugs, brocades. Many museum specimens.

In the collection of furniture is included: a six-leg-



ged curly maple highboy (1700), a six-legged lacquered highboy (1700), a decorated pine blanket chest (1719), a remarkably fine Bilboa mirror, four very old Italian carved bed posts, some fine Chippendale and Sheraton card tables, large early American Corner Cupboard with semidome plastered.

INTERIOR DECORATORS :: MANUFACTURERS OF OLD-STYLE METAL CORNICES FOR WINDOWS AND NAN-PAT WALL MOSAIC, THE ACME OF WALL PAPER :: WRITE FOR PARTICULARS.

# HICKS GALLERY, Inc.

16-18 Fayette Street  
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PAIR OF STAFFORDSHIRE DOGS  
From an Interesting Collection of China and Porcelain Cottage Ornaments.

*"A Good Antique is a  
Good Investment"*

**Dorothy C. Schubart**  
INCORPORATED

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NEW ROCHELLE  
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BREAKFAST TABLE (c. 1790)  
Sheraton style; of mahogany with banded top; and with supports inlaid with medallions outlined with holly. Octagonal top, 4'3½" x 3'1½"; height 2'5".

THE old-time breakfast table meets perfectly all the dining requirements of the small family in the small house. It occupies little space, yet easily accommodates several persons; and it is uncommonly decorative. The Rosenbach Galleries are showing several choice examples of this increasingly popular type of table.

*Antique Furniture, Rare Books, Prints, Textiles, Objects of Art*

**The ROSENBACH COMPANY**

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# Special Notice to Western Buyers

"FAIR OAKS," at 615 Greenleaf Avenue, Glencoe, Illinois, with Mrs. Ruth Benton Lincoln in charge, carries the same line of American Antiques that has made the reputation of our place at Whitemarsh.

The Western buyer and the Western trade are invited to visit the Glencoe Branch. (Phone Glencoe 41.)

Those interested in Antiques should not miss the Whitemarsh section. Settled as early as 1691, it is wealthy in historic lore and romance, and particularly rich in antiques. Shops of excellent repute are in our immediate neighborhood. If we are advised by phone (Whitemarsh 18-68) we are glad to meet out of town visitors at the Chestnut Hill Stations of either Reading or Pennsylvania railroads.

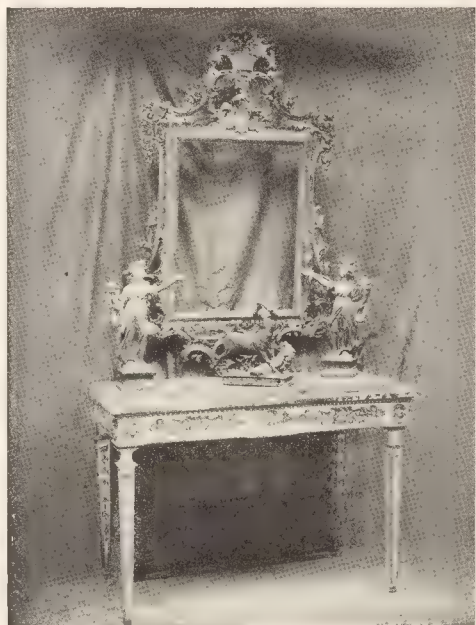
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The *Hayloft*

Everything Guaranteed as Represented

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615 Greenleaf Avenue  
GLENCOE, ILL.



## The FRUIT OF A YEAR OF SEEKING & SELECTING



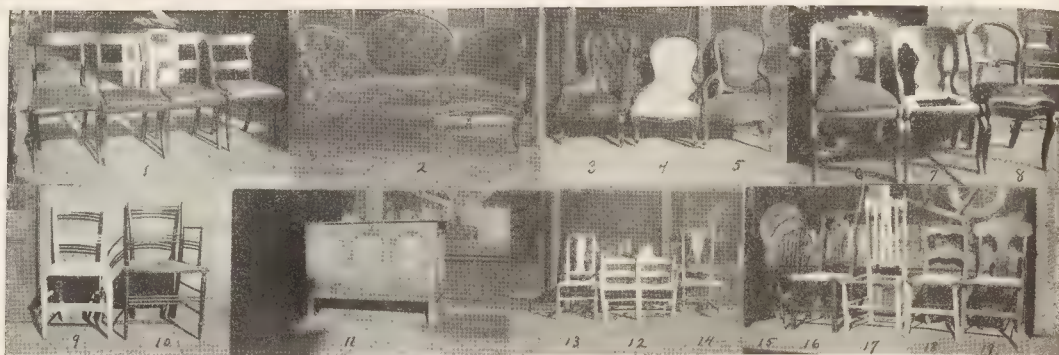
TO buy Italian antiques abroad one must know Italy, its language, its customs, and its obscure pathways to old treasures.

Mr. Lualdi, with all this knowledge and with an artist's training to supplement it, has spent a year in Europe, searching the antique market.

We are signalizing his return by opening within a week or two, New and Permanent Show Rooms at 11-13 Newbury Street, where we are displaying the marvellous treasure trove of Mr. Lualdi's journey: furniture, textiles, metalwares, and a large line of exceptional Garden Furniture.

A. LUALDI, Inc., 31 Newbury Street, BOSTON, MASS.





MORE ITEMS FROM MY CONSTANTLY CHANGING SUPPLIES OF OLD FURNITURE

HERE are pictured items that, set in line, would reach all the way from Plymouth Rock to the Victoria Monument. They come in at one door and out another so fast that I can scarcely keep track of them. I have held these pieces long enough to photograph and number them. Please order by number.

*Prices Strictly Wholesale*

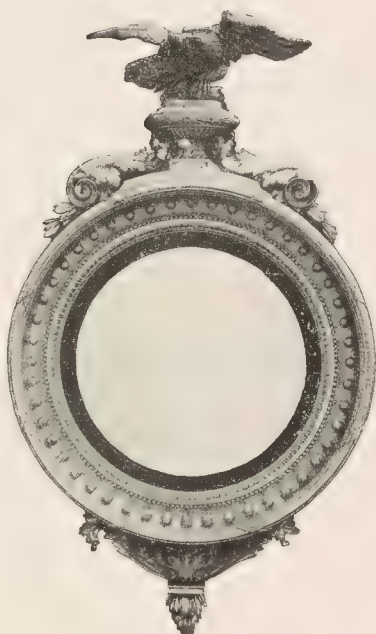
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*Everything guaranteed  
as represented*



An exceptionally fine Convex Mirror in beautifully carved gilt frame; with particularly fine carved eagle and leaf pediment. 5 feet by 3 feet. Several others in stock various patterns.

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10 minutes from Liverpool  
20 minutes from Chester

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TELEPHONE: *Rock Ferry 198*

*Established 1866*

FOUR HOURS BY DIRECT TRAIN FROM LONDON (EUSTON)

ONE OF THE LARGEST AND MOST INTERESTING  
STOCKS OF GENUINE ANTIQUES IN THE COUNTRY

*Furniture Pottery Porcelain Glass*  
*Silver Sheffield Plate Needlework*  
*Long-Case and Bracket Clocks*

A large stock of furniture, glass, china, pewter, etc., suitable  
for the American market.

All details of packing and shipping personally attended to.

# A H A P P Y N E W Y E A R

## Florian Papp

HAS inaugurated the New Year by placing on exhibition a most interesting and remarkable collection of genuine early American and old English furniture, which he has collected very carefully and with great discrimination. His aim has been to bring together rare and unusual pieces which he may offer to the public with much pleasure in their excellence and yet at very low figures. His desire is to impress upon the American people the fact that here in his establishment of six floors can be secured antiques which are genuine in every sense of the word and which are guaranteed in every respect to be precisely as represented.

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*Telephone PLAZA 0378*

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Consignments  
Every  
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OFFICE SECTION OF WAREHOUSE




# EARLY AMERICAN FURNITURE

*A Fine Collection of  
Choice Pieces  
Always on  
View*

## MARGOLIS SHOP

1132 Madison Avenue, New York City

THREE BLOCKS FROM THE AMERICAN WING OF THE  
METROPOLITAN MUSEUM



**ANTIQUES**  
A MONTHLY PUBLICATION

UNITED STATES

ANTIQUE STREET

AMERICA

ATLANTIC OCEAN

PACIFIC OCEAN

**IS YOUR SHOP ON ANTIQUE STREET?**

*ANTIQUE STREET* stretches across America. At least once each month every important buyer of antiques travels it from end to end. He notices names, he studies the shop offerings, he buys what pleases him, and, at the same time, extends his acquaintances among dealers.

Is your shop on this street? It will pay you to have it there.

At small expense you can rent a place on *ANTIQUE STREET* with the assurance that your customers and thousands of other buyers of antiques will visit you at least once each month. For *ANTIQUE STREET* is in the advertising pages of the magazine *ANTIQUES*, the first publication in its field in America.

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A LARGE COLLECTION OF CHIPPENDALE CHAIRS,  
SINGLES, PAIRS AND SETS



*Chippendale Mahogany Saddle  
Seat Armchair. Charming on  
account of its small size and  
graceful proportions.  
Circa 1770*

IMPORTATIONS RECEIVED MONTHLY





## SPODE'S Dresden Rose

THE accompanying illustration shows SPODE'S Dresden Rose pattern on bone china. The shape is considered a classic in English China, and was originally modeled for the Duke of

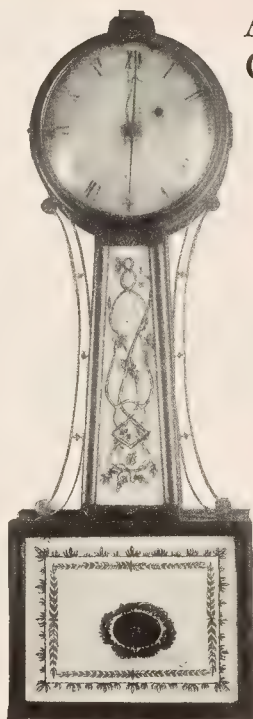
Sutherland, from a famous old silver service.

The applied decoration is painted in warm rich enamel sprays, the edge and handles being lined with best burnished gold.

 Stock carried in New York   
Send for samples and prices

COPELAND & THOMPSON, Inc., 206 Fifth Avenue, NEW YORK CITY





## A WILLARD C L O C K

(LACQUERED CASE)

ONE of the very small number of a type produced by Simon Willard and his son in their brief partnership. See *ANTIQUES*, Vol. VI, p. 144.

(Glass panels are renewals. An original eagle finial does not appear in the illustration.)

My Stock includes

### 1200 CLOCKS

shelf, hall, and wall by

WILLARD, TERRY,

SETH THOMAS,

HOADLEY, JEROME

and other old makers.

Also some fine old English and French Mantel Clocks.

If you love old clocks you will enjoy a visit to my shop.

**J. Henry Schottler**

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Telephone MADISON SQUARE 5047

## THE 16 EAST 13<sup>th</sup> STREET ANTIQUE SHOP

*New York City*



Our fall stock of American antiques is unusually good.

Furniture, paneling, feather boards, mantels, hardware.

Everything for the old-fashioned house.



WE DO EXPERT RESTORING

*Everything Guaranteed as Represented*



*This month the Blue Door offers of special interest:*

Set of 6 turtle-back Hitchcock chairs . . . . . \$375  
Mahogany claw and ball swell-front bureau . . . . . 450  
Curly maple bureau, old brasses . . . . . 275  
Large and small gate-leg tables; small pine settle seat; large tavern table; small candlestands; hanging shelves; Chippendale mirrors; old blue china; extensive line of hooked rugs; quilts; and pewter.

*Decorating department with helpful suggestions  
Extensive gift department*

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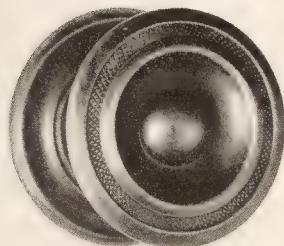
**The Blue Door**

14 Prospect Street

East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

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No. 121

1" - 1 1/4" - 1 1/2" - 2"

AUTHENTIC REPRODUCTIONS OF  
DOMESTIC AND IMPORTED  
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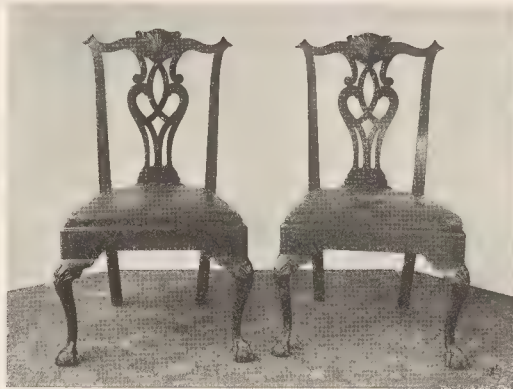
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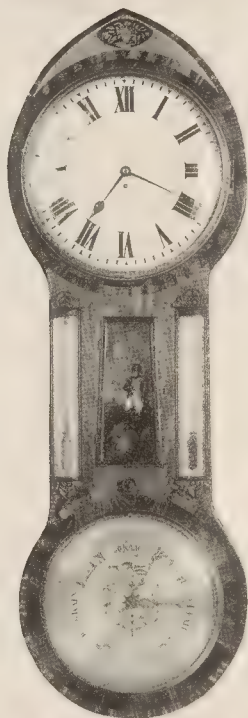
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# ANTIQUES

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likes to play the role of an importunate guest demanding hospitality where invitation has been withheld.

This is good theory — all of it. But, since human beings are liable to procrastinate, its application sometimes occasions inconvenience. *ANTIQUES* has not a single September, October or November number for filling gaps in subscription sequences.

The December edition of *ANTIQUES* is the largest yet printed; but it may not suffice to meet belated calls.

*Copies of ANTIQUES are mailed on the 30th of the month preceding the date of issue. Complaints regarding non-receipt of copies should be entered by the 10th of the month in which the issue appears. Otherwise replacement copies will not be sent.*

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DRESSING TABLE  
(c. 1710)

WALNUT. DRAWER  
FRONTS BORDERED  
WITH HERRINGBONE  
INLAY

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Readers of *ANTIQUES* will be interested in this Swiss dining room and its arrangement of an exceptional collection of pewter. Immediately at the left of the door hangs, from an iron bracket, a *biberon*, concerning which *ANTIQUES* has already published some discussion (Vol. VII, p. 246, and Vol. VIII, p. 217.) To the left of this, again, appears, as part of the general room fitment, a lavabo basin, or *aqua-manile*, with dolphin-shaped water container above. Such pieces were a dining room feature in days past. Other items will be discussed in the course of the series of articles on European pewter by H. H. Cotterell which begins in this number.

*From the home of Caspar Hirsbrunner, Lucerne, Switzerland.*

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# ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND  
INTEREST IN *TIMES PAST* & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

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Volume XI

JANUARY, 1927

Number 1

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## The Editor's Attic

### *Salutatory*

WITH this issue, ANTIQUES begins its sixth year of publication. The magazine is, obviously, still to be viewed as something of an infant in the periodical field; hence the Attic will refrain from celebrating the birthday by hanging flags from its eaves, by blowing clarion bugles from its window lunettes, or by erecting beside its narrow portal twin plaster statues, one gazing steadfastly beneath shaded hand to the ruddy West in token of triumphant retrospect, the other similarly scanning the golden East by way of symbolizing a boundless destiny. Such performances go with silver jubilees and sesqui-centennials; not with the cracking of a new tooth or two.

Nevertheless, it is true that infant magazines, like infants in general, must encounter a period of greatest mortality, whose successful passing is assumed to augur well for long continued survival. There is a saying that widowers and babies are with difficulty brought through a second summer. Magazines, on the other hand, are assumed to enjoy rather delicate health for a matter of five years. And if, occasionally, Jove splits his pate to yield a progeny full grown, the event offers miraculous exception to the rule of small beginnings and toilsome early progress. It seems, therefore, permissible for ANTIQUES to experience a sense of modest elation at having successfully traversed its period of peril; and at the same time to record a word of gratitude to those whose loyal encouragement, given in a thousand different ways, has contributed to a happy culmination.

### *Much Still to Be Said*

WHEN ANTIQUES began, its well-wishers were kind in their expressions of good will. Yet, there were those who doubted that fresh material for such a publication could be secured for more than a year, or two, at most, and that, within the boundaries of such time, the magazine would be obliged to shut up for lack of something to say. Fortunately such pessimistic prognostications have proved unfounded. With each added month of experience, ANTIQUES

has uncovered increasingly rich sources of available information and has mapped out ever-widening fields inviting to present and future research. At no time have the editorial problems of the magazine been so much those of finding appropriate subject matter as of commanding adequate facilities for thorough preparation of material and sufficient space for its satisfactory presentation.

### *A Nation of Collectors*

SUCH confession of occasional difficulty constitutes, it may be hoped, no more than a fugitive display of that divine dissatisfaction without whose urge progress becomes impossible. If so, it may be accepted as an indication of future promise for ANTIQUES. The passion for collecting in America is constantly increasing in volume; it is increasing, likewise, in intelligence. Search for the roots of those arts which feed modern industry has become part of the general movement. History becomes less concerned with human turmoil and upheaval than with the monuments, great and small, which creative genius has erected amid oases of peace.

Something more than love of luxury is apparent in all this, something more than the striving of ostentation to surround itself with rare adornment. The truth of the matter is that America has suddenly become really conscious of its own brave past and of its present rights as heir of all the ages. The nation's immediate task is that of collecting and appraising its vast inheritance. To assist, as effectively as may be, in that tremendous undertaking is the purpose of ANTIQUES. It is a purpose sufficiently all-embracing to ensure the magazine of useful and absorbing occupation during many years to come.

### *The Index to Volume X*

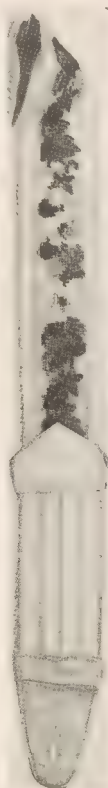
In preparing the Index to ANTIQUES for the last six months an attempt at simplification has been made. This may or may not prove successful; but the Index is ready for those who wish it.



## *Galluses Sunt Diversae*

FROM those foreign news dispatches which are given precedence in the daily papers, the Attic is pleased to learn that "ornamental suspenders are the latest innovations of the Beau Brummels of Bond Street", the new fad taking the form of "stenciled or woven pictures on the shoulder straps of the braces". If this be true, we are, indeed, retracing our steps rapidly toward the Victorian period so lately and vociferously derided.

It was only yesterday that the male individual who supported his trousers by other means than a belt confessed the fact, not without shame, as a necessitous capitulation to an overflowing waistline. Three years ago, however, Philip Hale, in the *Boston Herald*, presaged the restoration of suspenders to their place among the wardrobe accessories of that oft cited but seldom seen individual — the well-dressed man. At the time, Mr. Hale's observations drew some fire of historical comment and anecdote;



but the resurgence of suspenders, if it actually occurred according to schedule, aroused no extraordinary hubbub. Now, however, bearing the intimation of *braces*, and gauded with stenciled or woven pictures,

these humble habiliments are heralded from abroad as a swanking novelty. And, of course, they are nothing of the kind.

Sixty-odd years ago, gay suspenders were of almost universal employment. The store articles were arabesqued with machine-woven adornment; but that man was poor of admiring and industrious female friends who could not boast at least one pair of braces elaborately cross-stitch embroidered by hand.

Such a gift was considered an appropriate and not too intimate token from a young lady to her betrothed. The Attic is privileged to introduce two fragments of such betrothal offerings — one belonging to Mrs. Charles E. Griffith of Glen Ridge, New Jersey, and the other to Mrs. C. A. Adams of Middlebury, Vermont. The first specimen was wrought by a European ancestress and, now, bordered with golden braid, has been released to the serving of purely decorative ends; the other, while not now actively employed, still maintains some visible means of support.

Both specimens are products of the mid-nineteenth century craze for homemade art and for the broadcasting of its manifestations as mementos of affectionate regard. In those enviable Victorian days, the approach of Christmas found the women-folk of the family absorbed in the production of fancy work. The passing of the festival left wide circles of friends inextricably submerged beneath an extraordinary assortment of hand-wrought tributes. In her *Lady's Manual of Fancy Work*, published in 1858, Mrs. Pullan enumerates items of "ladies' ornamental work" suitable for presents. Her list includes antimacassars, book markers, cushions, doilies, foot muffs, lambrequins, mats, mitts, penwipers, sachets, shaving books, smoking caps, tobacco bags, slippers, and "braces (suspenders) generally on canvas, black or white". If the re-appearance of the last of these suitabilities implies the probable return of all the others into popular circulation, the present generation should at once endeavor to forestall the disaster by taking swift and sacrificial measures to propitiate the evidently offended gods.

## *Not All Pineapples*

THE Thomas Hope, to whose designing gifts the cupboard here illustrated is credited, is not to be confused with Thomas Hope, the dilettante architect, designer, and novelist, who helped the course of Empire furniture along its way in early nineteenth century England. Yet the Hope of our immediate concern was an Englishman — born in Tenterden, County Kent, England, December 25, 1757, and educated, it would appear, as an architect.

He came to America, it is said, accompanying Ralph Isard, the younger, to build the latter's house in Charleston, South Carolina. The establishment is now the residence of the Bishop of Charleston.

During his early days in America, Hope fell in love with a Southern girl, Elizabeth Large, of Cherams Hill. The two were married March 4, 1793. Two children were born of the union. Thomas Hope's services as architect seem to have been in considerable demand throughout the South. In 1820, the year of his death, he was engaged in building

operations at Boatyard, now known as Kingsport, Tennessee.

Soon after his marriage, Hope had moved to Knoxville, Tennessee, and here he built a brick mansion subsequently known as *Trafalgar*. When, in recent years, this old house interfered with the progress of the Southern Railway, it was marked for destruction. But, before the threatened sacrifice, Albert Guinn Hope, great-grandson of the architect, succeeded in rescuing this corner cupboard from the place and in transferring it to his own home in Knoxville. The circumstance that *Trafalgar* was eventually spared

does not impair Mr. Hope's satisfaction in his acquisition.

Evidently constructed of native southern pine, this cupboard was originally painted. Its design is simple and dignified, all its lines are straight, and its decoration consists of no more than a fluted frieze above the lower section and a finely denticulated cornice at the top of the edifice. So much of eighteenth century exquisiteness in the South was crushed out forever under the heavy tyranny of the Empire and post-Empire styles that it is pleasant to record occasional survivals such as this cupboard.

Another pleasing piece of Southern provenance is a small serpentine front mahogany chest of drawers, belonging to Mrs. Benjamin A. Morton of Knoxville. Its date lies probably between 1795 and 1800. A rather wide strip of inlay above a reversed fan, or sunburst, likewise inlaid, seems a favorite apron finish for certain of these Hepplewhite specimens that have been found in Pennsylvania and further to the southward. To what extent the more striking manifestations of this decoration are indicative of old-time local preferences or are incidental to more recent repair and restoration would be impossible to determine. The lines of Mrs. Morton's chest of drawers are graceful, and the proportions are carefully studied. The unusually reduced overhang of the top board gives the piece an aspect of singularly crisp tidiness. Mrs. Morton made her purchase in Virginia. Whether or not the chest was made in that state there is no sure means of determining.

For photographs and particulars concerning cupboard and chest of drawers, the Attic is indebted to the respective owners of these pieces; for generous helpfulness in bringing the material together, to Miss Sophie Harrill, of Knoxville, who, having become resentful of Northern insinuations as to the preponderance of pineapples among antiquities of the South, has undertaken to furnish proof of the existence of far finer fruits of early craftsmanship below the Mason and Dixon line.



CORNER CUPBOARD (c. 1805)



CHEST OF DRAWERS (c. 1790)





Fig. 1 (center) — HUDIBRAS ON HORSEBACK (Astbury); (sides) — PUTTI ON LIONS (Ralph Wood)

An interesting contrast between early eighteenth century honest rusticity and late eighteenth century artificial urbanity.

## Staffordshire Figures of the Eighteenth Century

By MRS. GORDON-STABLES

THE fact that very little of real critical value has thus far been published on the subject of Staffordshire figures is, perhaps, a matter for rejoicing rather than for regret, since it leaves the field open to individual and unbiased judgment of a branch of artistic output of which a modern craze tends to confuse the issues. There have, indeed, been a great unearthing of records and documents, a great sifting of evidence concerning methods of glazing and firing, a great effort to assign definite pieces to specific modelers, and so on; but the result of all this industry, when finally boiled down, gives comparatively little, and still leaves opportunity for independent speculation and the exercise of originality and taste on the part of the potential collector.

For the sake of convenience, certain figures of archaic type, such as *The Lady Holding a Fan*, *The Pair of Lovers Seated on a Rock* (Figs. 4 and 2), and others of similar aspect, are now comprehensively referred to as by Astbury, that master-potter who trained under the Brothers Elers, Dutchmen, who settled in England toward the close of the seventeenth century and introduced into their new abode the use

of salt in the production of glazes.\* The Brothers Elers were technicians; Astbury was the artist who made use of their technique to enhance his own work as modeler and designer. It is customary to describe his figures as crude, or even coarse; but those to whom primitive art makes a real appeal discover in them the directness and force of the truly archaic.

These vigorous small sculptures appear to have emanated from a man who had been spared contact with a more highly evolved art, and who could, in consequence, approach his task with mind unconfused and undominated. And yet, in spite of this, there would seem to abide in Astbury's unsophisticated renderings of man and beast something of the virility and beauty of early Chinese art, so that, now and again, one is tempted to believe that, in some way or other, he must have been touched by that fondness for Oriental modes which, following the rise of the East India Company, manifested itself in so many branches of art during the entire eighteenth century in England.



Fig. 2 — TWO LOVERS ON A ROCK (Astbury)

This example is lead-glazed with yellow, bright green, blue-green and purple-brown. The group usually occurs in white salt glaze.

\*John Astbury is said to have been born about 1678, and to have died in 1743. To his son Thomas some writers incline to give chief credit for developing figure work and for improving methods of treating pottery clay.

On the whole, however, one is inclined to the view that, in the main, this haunting similarity is to be accounted for not by conscious or unconscious imitation, but by that inherent dynamic impulse which is part and parcel of primitive art, no matter among what races or in what period it manifests itself.

So archaic in type are many of the Astbury figures that, when shown to those ignorant of their history, they are usually attributed to a period antecedent to their own by at least two centuries, a fact which tends to corroborate the theory that, in England, art progresses at a slower rate than obtains in many European countries. Compare Astbury's output with the eighteenth century potting in Germany and France, and the validity of the contention becomes immediately obvious.

Now, although the figures produced by the Wood family of Burslem loom largest of all in the eyes of the average collector of Staffordshire, the careful student is disposed to dwell at great length upon Astbury and upon his pupil Thomas Whieldon; because in their comparatively rude modeling, exist both imaginative force and creative lifelikeness, whereas in the more advanced work of later masters, technique, by its own advancement, tends to lose in respect of eloquence.

Astbury's *Musicians* playing their various instruments, his *Hudibras* astride his nag (Figs. 4 and 5), may be possessed of limbs which appear strangely rudimentary in

structure; their features may recall the contours of half-penny buns with currants for eyes; yet, the more one studies them, the more one reacts to the life in these little objects. They *do* move and have their being, they *do* invoke music from their pipes and flageolets, they *do* make love and enter into conversation one with another.

In the greater number of works by later potters, the figures, academic in comparison, appear posed; they belong to the realm of the stage; and though, in point of the purely decorative, they may surpass the others, they are less appealing, less near to us.

As an example of this, regard Ralph Wood's *Strephon and Phyllis*, a group also known as *The Birdcage* (Fig. 3), which offers us a charming couple, unlike any real shepherd and shepherdess that ever truly existed, and who, one feels sure, must have deliberately ordered their costumes from a theatrical costumer, and studied their poses well before they sat for their portraits. Here they are, wondering very much what effect they are producing upon their audience.\* Note, too, the imperfect fashion in which heads are set on necks, and necks on shoulders — details in which the Woods seldom excelled. They had arrived at the stage when impeccability

in such matters might reasonably be expected; but the expectation is not always satisfied.

\*Thomas Whieldon died in 1798. The chief members of the Wood family were Ralph the elder (1715-1772); his son Ralph (1748-1795); Aaron Wood (1717-1785), a mold cutter, brother of the elder Ralph; and Aaron's son Enoch (1759-1840).



Fig. 3 — STREPHON AND PHYLLIS (Ralph Wood)

An attempt to interpret in cottage statuary the bucolic romanticism of the French school of painting.





Fig. 4—FIGURES (Astbury)

An extraordinary series, displaying powers of expressive delineation, with rare economy of effort, on the modeler's part. The bust of a man, and the figures of a woman (perhaps a Madonna) and child particularly deserve to be termed great little sculptures. In both pieces the artist has, all unconsciously, achieved those qualities of spontaneity and naïve directness for which modern sophistication labors in vain.

The work of Thomas Whieldon is by no means easy to identify, any more than that of the various members of the Wood family. Much that goes by Whieldon's name must actually have been made by Wedgwood; while Whieldon's fellow pupil, the elder Ralph Wood, was doubtless responsible for a good deal more. Whieldon specialized in animals rather than in men, and experimented freely in manganese-splashed effects, and in tortoise-shell glazes—often with small regard to their appropriate use. His *Virgin and Child*, for instance, though an interesting piece of modeling, may hardly be said to look its most attractive as a bit of tortoise-shell ware.

It is fairly safe to assert that no figures which display the beady use of manganese for eyeballs may be correctly attributed to either Whieldon or the Woods, for, toward the end of his career Astbury him-



Fig. 5—HUDIERAS ON HIS HORSE (Ralph Wood, Jr.)

Notable for its broad humor, its forceful modeling, and its lusciousness of glaze.

self discarded this device and adopted that of slightly tooling the eyes, without the addition of any local color at all. He left it for those who followed after him to adopt the method of bestowing a slight color wash and of developing elaborations of tooling. Of the latter, perhaps the finest example of all is to be found in the Wesley bust, (by Enoch Wood), in which the eyes are quite extraordinarily expressive (Fig. 6).

Under the Woods, both flesh tints and plain white are used during the same period, for faces; but of these two processes, the former, as a rule, creates the more pleasant effect. With the larger portion of the Woods' best pieces, John Voyez—one of those a-moral geniuses to whom everything, save so much as a stable code of ethics, comes easy—is almost certainly to be credited. Voyez, having left the employ of the Wedgwood firm under

somewhat shady circumstances (and here it may be remarked that some of his best modeling was done while in prison) entered the service of the Woods; and his name appears on a number of pieces, notably plaques, medallions, and other articles obviously glazed and potted by Ralph Wood, Jr., with whom Voyez seems to have worked in close and constant collaboration.\* In all, there were four successive generations of Ralph Woods; but, in the development of the potter's craft, *there were only two that count*; namely, the second Ralph Wood and his son.† It is these two, who, in conjunction with Enoch Wood, known affectionately as the "father of the potters", and Aaron Wood, brother of Ralph II, uncle of Ralph III, and father of Enoch, who left their impress on their craft.

When one considers the modest prices at which the majority of these Staffordshire figures were offered for sale, their quality is more than ever to be marvelled at. Even on examples that were to be vended at little more than a shilling apiece, the glaze amazes one by its translucency and brilliance.

Now that the market is being flooded with imitations of the original work, it is this quality in the glaze that establishes itself as the most reliable means of distinguishing the spurious from the genuine. The glaze employed at this period is so exquisite that it conveys to the surface of the clay a texture that, to the touch, seems almost like velvet. It is so rich in quality that there is no contradiction in describing it as, at the same time, soft and brilliant. And yet, strange to relate, it is only comparatively recently that this quality has been duly appreciated. Even those entrusted with the responsibility of buying for museums failed at one time to understand the merits of these early figures as compared with those dull, lifeless, enamel decorations that chip so horribly and give such a cheap effect to the whole.

It is often claimed that one can tell the genuine Wood figure by the fact that such a one invariably displays, in some portion or another of its anatomy, a space where the glaze has missed, and where, in consequence, one may make a mark with a lead pencil. But this is by no means a certain test, since there exist indubitable Wood figures on which no such area is to be discovered.

In the same way, the dictum that authentic examples must prove unglazed at the base is not to be regarded as infallible, since specimens are by no means infrequent

where the base is at least lightly brushed over with glaze. Apart from intrinsic evidence as to characteristics of modeling and of color, the glaze and the weight perhaps offer the most trustworthy guide to authenticity. The weight in the genuine figures is found to be distinctly slight in proportion to size, owing to the composition of the clays employed at the time. When a piece is heavy in the hand, it may be rejected with reasonable certainty.

Though the Wood family were the first to adopt the plan of stamping their figures with their name or their rebus (four trees side by side) they, nevertheless, frequently omitted their mark, so that a specimen without such a stamp may still be perfectly genuine. Ralph Wood, Sr. used a stamp in which his name appears in capital letters; thus, R. WOOD, while that of his son was RA WOOD. A series of mold numbers was also employed, but of these a considerable proportion still remains untraced. Hence, the collector of Staffordshire figures may hope to enjoy the triumph of discovering some hitherto unknown example.

Marked RA WOOD, BURSLEM, and bearing the mold number, 42, is the group, *Hudibras on His Horse*, a piece, which, in common with many another, has in it much of that sturdy humor which the novelist of the Five Towns, Arnold Bennett, has succeeded in bringing home to his readers. Indeed, in studying this Staffordshire pottery, one is conscious, over and over again, of that spirit of shrewd kindness, of self-reliant doggedness, of wit, of insight that are distinguishing characteristics of the folk of this part of the country.

When it comes to the portrayal of some popular divine, there is brought to the task a profound sense of reverence and respect. The different versions of the preachers Whitefield and Wesley are eloquent of the aspiration which both succeeded in arousing in their hearers, men only too ready to lend ear to those whom they believed capable of leading them into the straight and narrow path.

Of Wesley, Enoch Wood modeled from life the magnificent portrait bust which, though it was executed when the artist was but twenty-two years of age, yet is a superlative achievement in potting. It shows us Wesley at the age of seventy-eight, and is generally accepted as the classic presentment of the great divine in this, the closing stage of his career. In every line of the subtle modeling there is evidence of a keen realization of the arresting individuality of the sitter. The face is uncolored (with the exception of the slightest tinge to the eyes) and the gown is tinted to the same delicate shade of green as that



Fig. 6—JOHN WESLEY (Enoch Wood)  
Face uncolored, robes green. A fine bit of portraiture.

\*C.f. Rackham and Read: *English Pottery*, New York, 1924, p. 102.

†Ralph and Aaron Wood were brothers, sons of a Ralph Wood, known as "the honest miller of Burslem" (b. 1676).—ED.



employed in the Whitefield bust, at one time in the Stoner collection.

Frank Falkner in his volume *The Wood Family of Burslem*, which was published in 1912 — prior to the discovery of this particular version of Wesley — throws out the suggestion that some day a Wesley bust corresponding to the Whitefield might possibly come to light. It was not, however, until 1920 that he was proved in the wrong by the discovery of the bust here pictured. This, the only known specimen in existence, was one day brought in unexpectedly to the collector and author, Edward Sheldon, from whose keeping it later passed on to that of Mr. Andrade, its present owner.

I find the quality of humor conspicuously present both in the Whieldon bust of the Duke of Cumberland, a very debonair bit of work (Fig. 7), and in the Astbury group of King George II on horseback (Cover). In neither is there the slightest hint of that submissive state of mind which is so apt to overtake the portraitist, whether in paint or in pottery, at the thought of a royal sitter. There is an irrepressible jollity, a suggestion of the hail-fellow-well-met about both pieces that engages one's affections straightway. Were it not for the initials G.R. on the holsters of the mounted figure, one would hardly have suspected this to be a portrait of His Majesty, himself, as he appeared at the Battle of Dettingen, in 1743. The color of the group is particularly gay and jolly. The cocked hat is touched with green and brown; there are yellow buttonholes to the white tunic, and the tail of the jacket is green. Horse and trappings are in brown, with a touch of yellow in the holsters.

The earlier Staffordshire pieces keep to cream and brown, and it is believed that Astbury's first essays were

made in red clay. From the two-color experiments he passed on to three tints, introducing at the same time the manganese eyeballs, later abandoned. The George II figure belongs to the three-color era and was probably produced by the artist quite toward the end of his career.

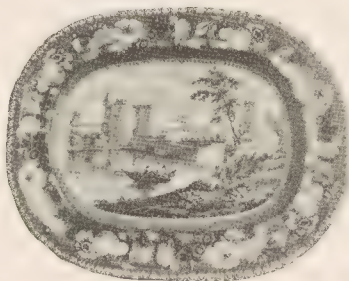
Ralph Wood, in his companion pair of *Cupids* on their respective lion and lioness, was catering to the well-to-do townsman, the successful shopkeeper, or, possibly, a more aristocratic patron still. We feel the touch of Voyez in such pieces, as we do in the many *Venuses*, *Neptunes*, *Seasons*, and *Sphinxes* that emanated from the Wood factory. In these *Cupid* groups, the animals are, to my mind, finer than the little figures astride them; and suggest that an even more interesting and profitable hobby than the collecting of Staffordshire figures might be discovered in the collecting of Staffordshire animals. Horses and dogs, squirrels and goats, deer and rams, elephants and hippopotami, boars and bulls, all figure among the virile animal studies of the day and possess a spirited quality which marks them as works of art well deserving of specialization on the part of the collector.

The output of the Staffordshire factories during the eighteenth century was so varied that it would be impossible, even within the scope of a far more exhaustive review than this, to consider each and every type of figure produced during this epoch. It is by familiarity with the general work, by the constant handling of specimens, and patient concentration upon the various points of modeling,

color and glazes, that the potential collector will eventually come to discern, as if by second nature, the true from the false, the good from the indifferent, the old from the new.



Fig. 7—THE DUKE OF CUMBERLAND (Whieldon)



THE OSTEND GATE AT BRUGES  
Blue Staffordshire plate by an unknown maker.

# European Continental Pewter

## Part I

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### INTRODUCTION

A FIELD honeycombed with pitfalls, obstacles, tangles, and quasi-contradictions — such is the foothold afforded anyone essaying the task of discriminating *absolutely* between the types of pewter wares produced in the various countries of Europe. Indeed, the subject of Continental pewter types is so vast as, by its very immensity, to chill all but the most enthusiastic. Such, one feels, must be the explanation of the fact that, up to now, hardly a *material* word has been written on the subject, in the English tongue.

This amazing fact is nevertheless distressing, for the reasons that a great proportion of the pewter which one sees for sale in antique shops *is* European; and that it is an extremely rare occurrence to find a collection of pewter wherein there are *no* European pieces; and, further, that some of the most beautiful types known to collectors *are to be found nowhere except in European ware*. The collector who consistently restricts his collection so as entirely to exclude European pieces, does so, in my opinion, at far too great a sacrifice of much that is singularly beautiful and interesting.

But, returning to the difficulties referred to in my opening remarks: one of the chief obstacles, as one takes a first step across the threshold of the subject, is that of segregating the types of different countries. There is a natural overlapping, inevitable to close geographical relations. In order that this may be the more evident, I have included here a rough pre-1914 sketch-map (Fig. 1). By way of comparison, it will be of interest to know that the total areas of the countries here under observation — Austria, Belgium, France, Germany, Holland, Hungary, Italy, Scandinavia, and Switzerland — amount to but 1,125,400 square miles, as opposed to the 2,970,000 square miles in the United States of America. Yet such a variety of patterns and quantity of wares was produced within this comparatively limited territory as utterly to bewilder the imagination; and this takes no account of Russian and Spanish pewter, of which little is known at the present time.

From even a casual glance at the map, it will at once

be seen that pewter types prevalent, for example, in the northern part of Switzerland must have worked across the frontier into southern Germany, and *vice versa*; other types from northeastern France into Belgium; from eastern France into Germany; from southeastern France into Switzerland and Italy; from Holland into Germany; and *vice versa* in each instance. Some types of Dutch and Belgian pewter seem to offer the most difficult knot of all to untie.

Add to all this the fact that Austria, Belgium, France, Germany, Holland, Hungary, Italy, Scandinavia, Switzerland, and so on, had each its own rules and its own organizations, and that, in every large town in each country, there were pewterers whose numbers varied according to the importance of the place as a pewtering centre; and the utter futility of attempting here to tackle the whole subject in anything like the detail it merits, will be, at once, appreciated.

Many learned works on the pewter of various countries are already available, and others are in course of compila-



Fig. 1.

tion or of publication; but these works on individual countries, though written by the ablest authorities on the subject, and though replete with local knowledge, are all in the native tongue, and hence — quite apart from the high cost of acquiring them all — they are, except for the multilingualist, as inaccessible as if they had not been written.

\*This is the first of a series of articles on Continental European pewter which Mr. Cotterell, assisted by other notable experts, is preparing for ANTIQUES. The completed work promises to be one of the most important and valuable contributions to the literature of collecting which has appeared. Its eventual publication in book form — amplified very considerably — is promised. — THE EDITOR.



It was to bridge this hiatus in our knowledge that I was urged to take up the subject in its present form.

Consideration of the possibility of one day tackling the subject was not new to me; but, hitherto, the task had been dismissed, if not as impossible, certainly as requiring far more time than I had to give; yet here was a direct call which I felt I could not allow to go unanswered. Spurred on in the idea by my friend Mr. Robert M. Vetter of Amsterdam, himself a great and discerning authority on the subject, and, throughout, aided and assisted by him to such an extent that I can never adequately express my thanks, I responded to the call. These notes, which I trust in part supply the need, are the result.

Of the value, the erudition, and the volume of Mr. Vetter's selfless contributions to this work, I cannot speak too highly. By every law of right, his name should accompany my own as author; but, as he prefers it otherwise, my sole redress lies in the dedication of these notes to him and to Mrs. Vetter, to whom — as also to Mr. P. J. Ducro of Amsterdam — I am immeasurably indebted for much of the fine photographic work for the illustrations which adorn these pages. All the accompanying marks, Figures 2-15, are the photographic work of the latter. Many of them were taken under most difficult conditions from the *inner sides* of the bottoms of flagons and similar vessels. To these, as to many others whose names appear throughout these pages, my sincere thanks are due for allowing me to reproduce their treasures and for help in many other ways.

So much by way of introduction.

#### THE TEST OF PEWTER MARKS

One realises that the cry will now at once go up for illustrations — and plenty of fine ones are to follow; but, before that feast is spread, it is essential that some attention be paid to the matter of *mark tests*, which will often be of greater help than illustrations. However, it is *not* my intention either to give lists of pewterers' names, or to delve into the subject of makers' marks; but to see what light may be thrown on the question of *quality marks, labels, and symbols*, over which various organizations exercised direct control, and which are of consequent service in enabling us, in a limited way, to obtain some knowledge of the country whence came the pieces which such marks identify.

The *labels* referred to above are in the form of labels, or cartouches, of various shapes, and bear certain words referring to the quality of the metal used. They were a guarantee of a certain standard, and, as they differed in various countries, their use for purposes of national identification is obvious.

Let us, however, first learn what clues are available as to the general interpretation of these European pewter marks. Their variety — *quality marks and labels, town and city marks, makers' marks*, and so on — is, at first sight,

calculated to bewilder the student; but, as Mr. Vetter so delightfully puts it:

A collector with some practical experience will, if aided by reading and by the study of other collections, acquire a certain flair, enabling him to draw rapid conclusions as to probable age and origin, especially if he keeps his eyes open, and *his ears shut* to the voluble assertions of the dealer. The general style of the mark, its position on the piece, and its depth will all assist him in his diagnosis.

#### EACH MARK HAS MEANING

The various devices appearing on individual pieces of pewter are not there for decoration; but each one has its meaning. Like English marks, the older Continental marks were very small, usually of an heraldic character, and, in design, free from ostentation; and they were couched in the language of emblems, as being of greater service to an illiterate public than words. But, from the beginning of the seventeenth century, what is known as the *three-touch system*, with its variants, has obtained; and it is with this system that the average collector — for whom these notes are designed — will mostly be concerned, since pewter of the earlier periods is now become so rare as to be, from the collector's point of view, virtually extinct.

#### ELEMENTS OF THE THREE-TOUCH SYSTEM

The three-touch system originally was made up of:

- a. The town or city arms, or other local device, indicative of place of origin.
- b. Maker's name, initials, touch or device.
- c. Quality marks, the number and variety of which will best be appreciated by a contemplation of the various organizations, guild prescriptions, and trade customs which governed their use in the several countries and towns.

Care should be taken not to confound this grouping of marks with the so-called imitation silver marks, which have been used by *Dutch* pewterers since the eighteenth century, and of which a typical illustration is given here (Fig. 2) for comparison with the varying types under the three-touch system, which we shall now consider.



Fig. 2 — DUTCH IMITATION SILVER MARK

The *X, crowned*, which surmounts this device must *not*, of course, be considered as part of the hall mark; but the whole mark was one die and was struck with one blow. It is Dutch, the "floating" angel with trumpet being typically so.

## TYPES OF THE THREE TOUCHES

## Type I.



Fig. 3

This type, in its purest form, is shown in Figure 3, and is struck with three blows; i.e., three separate dies. The example is from the *inside* of a teapot of about 1750.

It is made up of three separate stamps, arranged in accordance with the space available. The *flowers* with the initials constitute the maker's touch; the *lion rampant* emerging from the waves is the *arms* of Karlsbad; and the crowned *S. W. Fein Zin* is the *quality mark*, signifying that only pure tin, obtained from the mines at Schlaggenwald in Bohemia, was used for making the vessel.

## Type II.



Fig. 4



Fig. 5



Fig. 6

Figures 4 and 5 (*before 1750*), and Figure 6 (*c. 1750*), show three methods of applying the three-touch system, but grouped differently from the one shown above. In all these cases the *pewterer's name* is written out in full. Figure 4 reveals *I. Wilt Sticker*, residing at *S. Walt* (Schlaggenwald). The *lion with the miner's tools* — hammer and pick — is the arms of that town, with which the official quality label is combined. The maker's private device of *Jonah and the whale* is in the centre, probably punning with his Christian name. Figures 5 and 6 are self-explanatory.

## Type III.



Fig. 7

In Figure 7 is shown a variant, in that the town mark is omitted, its name *Augsburg* being introduced *at the bottom of the maker's touch*, which is the middle one, with the quality mark repeated on each side. The one shown in the illustration is one of the touches of the famous Sebald Ruprecht of Augsburg, dated 1712.

## Type IV.



Fig. 8

Figure 8 gives yet another variant, where the maker's touch and the town mark are omitted, the system being complied with by *thrice repeated impression of the quality mark*, a very superficial compliance at best! Where one mark is repeated thrice, as in this case, to the exclusion of the others, it must always be the quality mark which is retained. The touches here contain the maker's initials, *S. P.*, which are those of an eighteenth century Frankfort pewterer.

## Type V.



Fig. 9

The omission of a special quality mark is, in itself, a silent admission of *second quality*. Figure 9 shows such a combination, on the left being the arms of the town of Eger, in Bohemia, and on the right the second quality mark of the *tall flagon* and the maker's initials. A date (*16-77*) is distributed over both marks, which are struck separately. The date refers to the year of establishment of the pewterer's shop.



Fig. 10

In Figure 10, the initials at the top are those of the maker, the shield on the left being the arms of Zurich, and the one on the right, apparently, those of the maker, or his touch. The whole is struck with one die. The touch is that of Hans Heinrich Boshard, a member of a well-known family of pewterers, (*c. 1700*).

## QUALITY MARKS

## Angels

Having thus briefly reviewed the system of marking, we must now turn to a short consideration of the *quality*



marks, of which by far the most frequent is the *angel*, the use of which was strictly reserved, by the most stringent regulations, for metal of the finest quality, free from lead, and carrying just sufficient copper, antimony, or bismuth to give it the requisite hardness. The angel was adopted throughout most of the European countries — Austria, Belgium, Denmark, Germany, Holland, Hungary, and Switzerland — as the sign of the *very best*, from the middle of the seventeenth century.

Embraced with the general term *angel* are all manner of winged female figures, whether seated, standing, flying, resting on an anchor, shield, or what-not, and carrying or holding, all sorts of attributes, such as palm branches, trumpets, swords, scales, and the like, and accompanied sometimes by small animals, deer or lambs.

It has been argued that, where three angels appear, as in Type IV, Figure 8, above, it implies that the metal is of superlatively good alloy; *but this is not the case*. There can be no better than the best, and the metal which bore one angel mark was every whit as good as if it had been covered with angels. The three angels, therefore, have solely to be regarded as a superficial compliance with the three-touch system.

Further, it has been found that the word *Englisch* usually appears on pieces of a style distinctly fashionable, or specially adapted for table use, as opposed to the plainer peasant or older style of wares.



Fig. 11



Fig. 11a



Fig. 12

Figures 11 and 12 show the use of the expressions *Englisch* and *Engli* respectively, both marks being from Frankfort, Germany. Figure 11 is the touch of a Frankfort pewterer named Klingling, the bell being allusive to his musical name. It is of the second half of the eighteenth century, whereas Figure 12 approximates 1780. In Figure 11a is given another illustration of the *Englisch Zin* mark, that of Andreas Wirz, of Zurich, of the first half of the eighteenth century.



Fig. 13

Sometimes a figure simulating an angel was used, perhaps with the idea of palming off second for first quality.

Figure 13 shows Mercury in place of an angel; but the word *Probzinn* above reveals the true meaning to the more careful observer. The date of this mark is the late eighteenth century. It is a unique mark in that it is a *very rare* instance of the word *Probzinn* on Swiss pewter, probably an attempt by the maker (Johann Widmer of Zurich) to introduce it, an attempt no doubt promptly stopped by the guild authorities.

#### THE USE OF "ENGLISCH"

The use of the words *Engel*, *Engels*, *Englisch*, *Engli*, *Anglais*, and the like, on European pewter has given rise to the misconception that pewter so marked was imported in the mass from England, which a short consideration of the facts may do much to remove.

*First*, it does *not* mean that pewter mined in England was used; though this was the case in some instances. *Secondly*, it is a known fact that most of the raw material of Swiss and German pewter was supplied by the tin mines of Saxony and Bohemia, whilst in Holland much of it was imported from the Straits Settlements.

It is, however, an undeniable fact that English pewter enjoyed a tremendous reputation on the Continent, *not so much for the raw material employed as for the manner in which such raw material was blended and treated.*

Such terms as *Engel Zin*, or *Engels Zin*, would seem to have reference merely to the fact that it was of *angel*; i.e., first quality; but the words *Englisch Tin* (or *Zin*), *Engli Tin*, *Etain Anglais*, and similar phrases, have direct reference, not to the fact that English tin was used, but that the metal was *treated after the English fashion*; i.e., by the addition of just so much copper or antimony as would harden it, a treatment adopted very widely in later years by European craftsmen, who formerly had alloyed their tin with lead. It is to be remembered, then, that tin inscribed as *Englisch*, *Engli*, *Anglais*, *Engel*, *Engels*, was *always entirely free from lead*.

In this connection, Mr. Vetter remarks that, by comparison of his London plates with contemporary Continental plate-pewter, which, although white, is soft, he can understand the tendency to make pewter as hard and ringing as the English metal!

#### THE QUALITY ROSE



Fig. 14

The *rose* was also used as a quality mark, guaranteeing sometimes first, sometimes a slightly inferior quality.

Figure 14 shows a typical example, taken from a Dutch piece of second quality, with the maker's initials inserted in the base of the crown, which is quite characteristic of Holland. This touch is early eighteenth century and differs but slightly from those of the seventeenth century.

#### MODERN IMITATIONS

The *angel*, being the best quality mark, appears, of course, on most of the imitation pewter which is being put on the market in such enormous quantities today. Where the *marks themselves* are modern imitations, the impression is shallow and of equal depth, and hence not calculated to deceive any but the veriest tyro; but where, as is unfortunately the case, old-established firms are using their *old angel* irons to mark their modern reproductions, the difficulty in detection is far more subtle, and one has to rely on one's own judgment of the metal, methods of manufacture, and so on.

I hope to be able to reproduce a few of the more dangerous of these marks, when treating the subject of Continental frauds.

#### UNMARKED ITEMS

Again, one comes across pieces bearing no marks at all, and such pieces are by no means to be despised for that reason alone; for, if the metal is good and the piece well-wrought and of pleasing design, the presence or absence of

a mark will be a matter of secondary moment to the true connoisseur.

In order to simplify the matter, I propose to give in tabular form, a list of the more familiar quality marks, labels, and symbols, showing in what countries and for which qualities they were used. It is not suggested that the list is complete, but it embraces the better known marks and should prove of much service.

Before giving this table, however, and by way of throwing light upon it, I should like to quote a passage from Jan Wagenaar's work on *Amsterdam*, where he gives certain information concerning the regulations of the Amsterdam Pewterers' Guild. As similar regulations were laid down in other places in Holland, it will be of more than *local* interest. The following is a translation of the passage\*:

*XLII. Pewterers' Guild.* The old rules and regulations, dated January 13, 1573, include, Tinnegieters (Pewterers) Kannemakers (Canmakers), Kannedekkers (Makers of potlids), Lepel Makers (Spoonmakers) and such people as lend pewter for hire. Further, the sellers of glass and earthenware vessels were under the jurisdiction of the Guild.

Regarding the composition of the metal used, various rules have been laid down stipulating that no other than the said proportions may be employed in this city. Power is given to the masters of the Guild, to satisfy themselves as to the adherence to these rules in the various shops.

Four sorts of pewter are allowed here, i.e., *blok tin*, *fyn roostin*, *keurtin* and *kleine keurtin*. *Blok tin* is the purest, without any addition whatsoever. It has to be marked with an *angel*. By some makers the arms of the city are added. The common fine pewter is called *roostin* because it must be marked with a rose. It must consist of ninety-four parts of *blok tin* mixed with eight parts of lead. The lowest grade of pewter must be marked with the city arms, besides which the letters K.K. must appear, meaning *Kleine Keur* (Small Test). It may be of lesser quality than the *keurtin*, but both sorts of *keur tin* may be used only for such wares as stills, koffee pots, beer and wine cans without spouts, syringes and enemas, funnels, inkstands, spoons, and ornamental work. Every pewterer may add his own mark provided same is known to the Guild-masters.

From the above it will be seen that, if a pewterer, in addition to the quality mark of the *angel*, struck his own private touch and the city arms too, the three-touch system was accomplished.

The above simple rules were flagrantly broken in the late eighteenth century, so much so that Mr. Vetter informs me that he has seen a piece marked with an *angel* and *K.K.*, or *best* and *worst* qualities in one piece! Needless to say, it was in reality *K.K.*

Also, one finds such marks as an *angel* and a *rose* on the same piece in the eighteenth century, which may point to an intermediate quality. This combination, which is Dutch, is well shown in Figure 15, which I am able to give through the courtesy of M. C. Brandes, Esq., of Amsterdam.

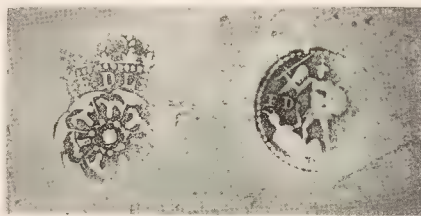


Fig. 15

\* *Amsterdam*, 1766 edition, by Isaak Tirion, Tome IX, p. 204.





## QUALITY (OR "CONTROL") MARKS, LABELS &amp; SYMBOLS (Cont'd)

ALL PRE-1914 TERRITORIES→	AUSTRIA	BELGIUM	FRANCE	GERMANY	HOLLAND	HUNGARY	ITALY	SWITZER- LAND	SCANDI- NAVIA	RUSSIA—R. POLAND—P
	Quality	Quality	Quality	Quality	Quality	Quality	Quality	Quality	Quality	Quality
	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd	1st 2nd 3rd
FIN ZIN	X			X		X		X		
FINO	X						X	X		
FLAGON		X X		X X						
FLEUR-DE-LYS			X							
FLEUR-DE-LYS with palm branches				Saxony X						
FYN	X				X			X		
FYN ENGELS HART TIN					X					
FYN ENGELS GERENIGD = Fine English purified					X					
GRIFFIN WITH FLAGON	X									
HAMMER, A PEWTERER'S, Crowned or un- crowned		Small X	X X	Early Nuremberg X				Western X X		
HARD TIN					X X					
I.P.Z. = ? , , Prob Zinn	X									
K. = KANNENZINN				Königsberg X X						
KEUR TIN					X					
K.K. = KLEINE KEUR	} See "Amsterdam" above				X					
KLEINE KEUR =					X					
K.T. = KEUR TIN					X					
KRON TIN = Crown Tin									Danish	
KRONZIN = Crown Tin				Bremen X						
LION WITH FLAGON	X X									
LION WITH HAMMER & FLAGON	X			X						
LONDON				Saxony X		X				
L.Z. = Lauter Zinn, i.e., pure tin										
MANG(s)ODS = Mixed, Good										Danish
M.E. = Maintzisch Englisch				Mainance X						
MERCURY, & similar figures simulating Angels, are 2nd quality marks								X		
METAL ARGENTIN			X					X		
METAL DU PRINCE = Prince's metal			X							
NUREMBERG, ARMS OF				X						
POCK ZIN	X					X		X		
P.M.E. = Pur Maintzisch Englisch				Mainance X						
PROB	X			X		X		X		
PROBEZIN				X	X					
PROB TIN				X						
PROB ZIN(N)	X			X		X		X		
PROB ZUINN				Saxony X						
PROSIN	X			X						
P.Z. = PROB ZIN	X									
RAFINE			X							
ROSE, Crowned or uncrowned In Holland, it implied 6 parts lead to 94 of tin and was called FINE ROOS TIN. In Nuremberg, 1st quality in 16th, 17th & 18th centuries. Appears in Austria sometimes in the maker's touch, when using the three touch system.	X If with Angel or S.W.		X	If with Angel flanked by Palm branches X X X Rhine-land X	Sometimes with Angel X X				X	
ROSENZIN				X						
SALZBURGER PROB Z	Salzburg X									
SONNANT DE SAXE				Saxony X Saxony X						
STOLBERG FEIN ZIN										
S. W. = Tin from the SCHLAGGENWALD Mines, near Carlsbad, Bohemia	X					X				
S. W. FEIN	X					X				
S. W. FEIN ZIN (N)	X					X				
S. W. TIN ZIN	X					X				
S. W. F. Z.	X					X				
VERMISCHTES ZINN	X									
V. Z. = VERMISCHTES ZINN	X									
V. ZINN = VERMISCHTES ZINN	X									
X				Saxony X						
X Crowned	Vienna X	X		Saxony X	With Angel X X	With Angel X X				
X 10				Saxony X						

\*Amsterdam is inserted not as being unique, but as being typical of the custom in vogue in many of the continental pewtering centres, where the town Arms were very often used to designate a particular quality.

†VERMISCHTES ZINN has the same meaning as COMPO and COMPOS; i.e., "Mixed Tin." The former had to be stamped on Austrian wares made from scrap pewter, in conformity with a regulation of 1770, which also prescribes SCHLAGENWALDTER FEIN ZINN for wares made from new block tin, which must be absolutely free from lead.



## NOTES

Arms of a city, accompanied by a maker's private touch may be read as indicative of second quality pewter, or *Probzinn*.

It is probable that the *angel*, as a quality mark, originated in Holland. It was used in a limited way, on French pewter.

An *anchor* flanked by palm branches may mean *Feinzinn*.

The *miner's tools*, a crossed hammer and pick, appear in Saxon and Bohemian marks very frequently, but have no reference to quality.

A *lion with two tails*, working the rock with hammer and pick, is the arms of Schlaggenwald, Bohemia.

A *deer, or stag*, beside the *angel* is found in Frankfort touches.

It is not definitely known yet whether, in early times, the city arms or quality marks were impressed by a guild official — as a *hall mark* — or not. It is, however, certain that, in the majority of cases, the master himself saw to the marking of all his pewter. It would seem from old guild and government regulations that, in early times, *hall marking* was customary; but it is obvious that, with the expansion of the trade, such a custom was bound to disappear and that the guildmasters would have to content themselves with making occasional surprise visits of inspection.

To Jorgen Olrik, Esq., Managing Inspector of the Dansk Folke-Museum at Copenhagen, Denmark, I am indebted for the following and much further information concerning Danish pewter and its markings, most of which he has courteously permitted me to cull from his *Gammelt Tintoj*, published in *Tidsskrift For Industri*, Copenhagen, 1906, and for several fine photographs, many of them especially taken to illustrate my future notes on Danish pewter.

The foundation of the first Danish pewterers' guilds cannot be easily traced, but there is a well-known Charter of King Kristian V, which, in 1685, apparently confirms existing guild regulations.

These regulations would seem to have been adhered to fairly closely until the time of the pewter decline (c. 1800), and the marking done in accordance therewith permits of an easy distinction between the various qualities and from the types of other nations.

The regulations lay down the following, with regard to marking:

The standards of quality are to be as follows:

1. *Engelsk tin* (English tin) has to be marked with an *angel* in addition to a separate second touch of a *crowned rose* bearing the town arms on the *rose*. The second touch must bear also the name or initials of the maker and the year of his admission to membership of the guild; i.e., leave to start in business on his own account. If he was a member already in 1685, this date was to be added.

This combination is shown in Figure 16, where the quality mark of the *angel*, the arms of Copenhagen (three pinnacles) — are on the *rose* — and the maker's initials *E.L.B.*, and the date of his admission all appear.

2. *Kron tin* (crown tin), the second quality mark. This consists of the town arms surmounted by a shamrock or clover leaf, in which latter the name or initials of the maker were to appear, with the date also in the mark. Two differing examples of this type of quality mark are shown in Figures 17 and 18.

In the former the arms are again those of Copenhagen, whilst in the latter they are those of the town of Odense (the double lily).



Fig. 16



Fig. 17



Fig. 18

3. *Mang (g)ods* (mixed good) was the name of the third quality, and was to be marked twice with the maker's touch bearing his name. Unfortunately, owing to its rarity, I am unable to give an illustration of this form of marking.

Mr. Olrik says that Danish labels bearing such indication of quality are rarely found.

These simple rules, confirmed in 1685 by King Kristian, were found sufficient and practicable, and were followed with singular fidelity as compared with other countries, where a certain degree of anarchy would seem to have obtained from time to time.

*Krontin* agrees roughly with Nuremberg *probzinn* and is slightly below the standard of Dutch *keur tin*.

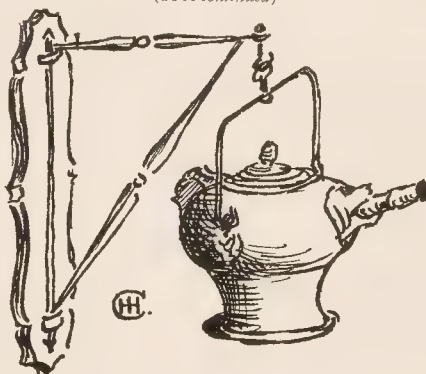
In Figure 19 is given a permissible form of compromise for *Engelsk tin*, where there is not sufficient space to admit of both the marks as shown in Figure 16.



Fig. 19

It is hoped that the foregoing remarks may have the desirable effect of simplifying the reading of the preceding table.

(To be continued)



PEWTER BIBERON

## Concerning Some Empire Sofas

By THE EDITOR

OF the various types of furniture produced in conformity with the dictates of the so-called American Empire style, the sofa, today, seems to be the most generally available. There is reason for this. Relatively speaking, the sofa is the least cumbersome of Empire pieces; yet its proportions permit expression of such grandiosities of line and decoration as are essential to the style, without producing that aspect of pompous clumsiness which too frequently occurs in contemporary chairs, sideboards, beds, tables, dressers, and the like. Hence the Empire sofa accommodates itself quite placidly to the requirements of latter-day home-furnishing, and exhibits agreeable compatibility with less effulgent pieces of domestic Chippendale and Sheraton.

There are, however, greater variations in quality among American Empire sofas than among sofas of earlier vintages. During the eighteenth century, almost no one

attempted to design and produce furniture for public consumption until he had first served a severe apprenticeship as a cabinetmaker. In the untrammelled nineteenth century

— due in part to the elimination of various long-standing restrictions upon the trades, in part to the growth of quantity manufacturing — any person possessed of ingenuity and taste sufficient for constructing a hencoop might undertake home outfitting for his free and enlightened fellow citizens.

Eighteenth century furniture, therefore — however simple it may be — almost invariably bears the stamp of trained craftsmanship; whereas nineteenth century furniture is liable to betray the hand of the tasteless and vulgar tyro.

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And now a few words as to what Empire furniture really is, and whence came the elements of its style. First, a glance at a dictionary of dates. It was on July 14, 1789,

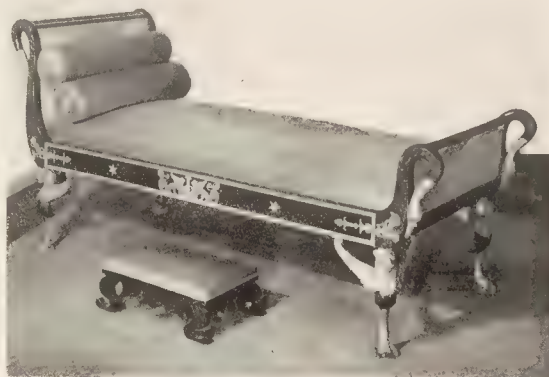


Fig. 1 — FRENCH EMPIRE COUCH (1800-1810)

In mahogany and gilt bronze. Upholstered in damask in appropriate classic style. A typical example.

From the Franklin K. Webber collection.



Fig. 2 — CONTINENTAL EMPIRE SOFA (1800-1810)

Painted black with carving in gilded wood. Upholstered in red damask, which, though not precisely of the period, is appropriate. A massive and striking piece, of a type from which, at long range, American examples were derived. The piece, while perhaps French, has certain Italian implications.

From the Franklin K. Webber collection.



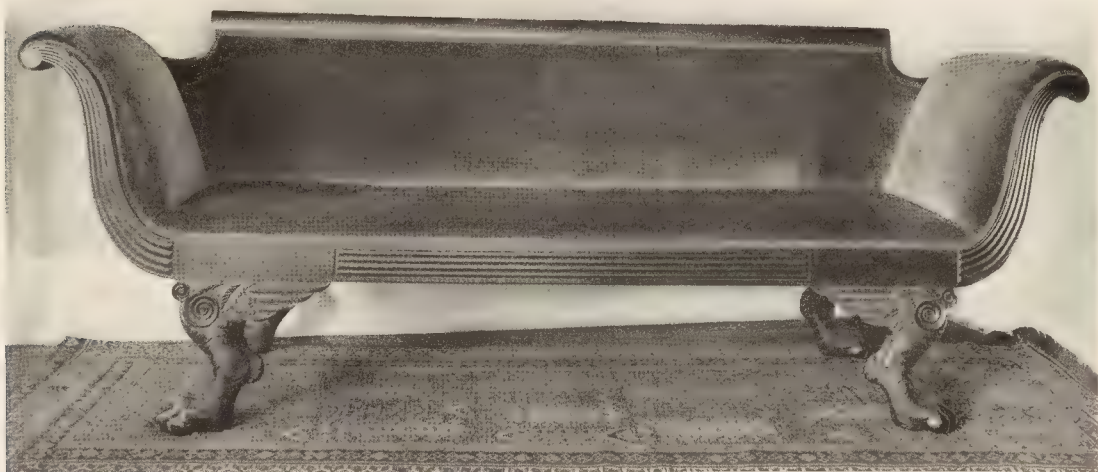


Fig. 3 — EMPIRE SOFA (1810-1820)

The upper part of this sofa, with its plain reeding, approximates the excellence of Duncan Phyfe, though the reeding itself seems to lack Phyfe's delicacy. The simplification of the feet, very similar to one of Phyfe's designs, gives to these supports a somewhat denuded aspect, without compensating appropriateness.

Owned by P. B. Rolfe.

that a Paris mob attacked the Bastille, destroyed that unsavory fortress, and, having decapitated the chief officers of the establishment, placed their heads on long poles, by way of demonstrating the effectiveness of popular government. Thus began the French Revolution. Three years later, in September 1792, the French Republic was proclaimed.

Back of this Revolution, as back of every great political upheaval, had worked a variety of propelling circumstances; but, preponderant among them, as usual, is discoverable the greed of poverty arrayed against the selfishness of possession. And, as usual, the theorists of the ascendant group visioned in their success the dawn of a new era of human happiness and contentment.

The Revolution, it will be remembered, occurred at a time when art and learning were still experiencing progressive thrills occasioned by fresh archaeological discoveries in the soil of Greece and of Italy. It was natural, therefore, that the laureates of the new régime should extol their shirt-tail compatriots — the *sans culottes* — as glorious reincarnations of the sternly virtuous folk of early Sparta and republican Rome. Meanwhile the arbiters of style, instead of being satisfied to draw inspiration for their own inventions from the mere perfume of the past, insisted upon establishing, in so far as possible, the visible actuality of that *Roma in Gallia re-condita* which was supposed to have emerged from the blood-shot fires of the Revolution. It was this movement which gave us the so-called Directoire style — delightful because fluid, uncertain, transitional — standing with reluctant feet between Louis XVI and Napoleon, and yearning a little for each.

The art of the Republic did not lack official sanctions, but it did lack official leading strings; and before it could

formulate both a complete philosophy and a technique, the Republic itself had passed. The French people, who for a decade had play-acted at being simple burghers in a primitively modest state, now found themselves, overnight, inflated to the calibre of strutting citizens in a far-flung empire. It was necessary to re-costume for the part.

Napoleon was declared Emperor, May 18, 1804. In that same year, Denon's great work detailing the antiquities of Egypt was published.

The task of the Emperor's artistic entourage was to equip him with an imperial background. Ready at hand were the raw materials for the enterprise, pieced together in a multitude of copperplate engravings which pictured the discoveries of those patient archaeologists who, for half a century past, had been delving in all those Mediterranean lands where the widespread wings of the Roman eagles had once cast their ominous shadow. Thrones and sarcophagi, pagan altars and ship-hung rostra, palaces and tombs, wine cups and cinerary urns, domestic wall decorations and gaudy mummy cases, marbles from Greece, ivories from Asia Minor and the cunning workshops of Alexandria, bronze implements unearthed from the Vesuvian ash heaps of Pompeii — all these furnished motives for the forms and decorations of the Napoleonic household gear, just as the loves of ancient gods and the achievements of ancient heroes supplied the stuff which painters wove into the vast dreariness of their symbolic pictures. Under such circumstances — not as the result of gradual evolution, but in self-conscious imitation and adoption of ancient models — French Empire furniture came into being. Its fabric was, prevalingly, highly figured mahogany, ebony — or an ebonized substitute — rosewood, and, for appliqué



Fig. 4 · EMPIRE SOFA (1815-1820)

An excellent example of the type, with a good distribution of curves and straight lines and with the tendency to a surfeit of carving tempered by a liberal spread of plain surface.

Owned by Miss Mary C. Pefferman.

trimmings, terminals and supports, gilded bronze. Chairs tended to be throne-like or senatorially grandiose. Case pieces stood like ancient monuments, with overhanging pediments and columned or pilastered fronts. The lines of sofas were long and flowing, after the manner of those couches whereon the ancients had been wont to recline; those parts which the well-corseted eighteenth century had treated as arm rests being now viewed as backs. Supports were in the form of an animal's foot—usually the paw of a lion.

\* \* \*

So much, then, for the furniture of imperial France. Inevitably it affected the household styles of other nations, though the fact must be recognized that, half a century before the French David and his compatriots, Fontaine and Percier, produced their designs, the Brothers Adam, in England, had devised a strictly classic mode that needed only a Napoleon to make it imperial.

Duncan Phyfe, in his early New York period—with his reeded members, his lyre backs and arms, his lion heads and paws, his chairs with wolf-like forelegs, his cornucopias, swags, and fasces—typified American capitulation to the more sprightly aspects of Adam classicism. Not until after the war of 1812, when the French Empire was beginning to totter, did the more ponderous Napoleonic style attain material influence here. And even then it was curiously transformed; in some respects simplified, in some, vulgarized; for what it discarded in richness it endeavored to retrieve in bulk, while it often disguised its incapacity for acquiring exquisiteness of detail under a wealth of generalized flamboyancy.

To a nation like ours, never keenly concerned with classic analogies, the symbolism of the French types meant

little or nothing. Bronze ornaments were not readily obtainable and they were never inexpensive. America, further, was on the verge of producing quantitatively for the masses, and of developing, for the purpose, ingenuity in supplanting the virtues of fine workmanship with commercially sufficient semblances.

In the best of American Empire furniture, the wood-carver does his best to supply decorative substitutes for the art of the bronze caster. Metal work occurs; but it is neither frequent nor elaborate.

Typical of the Empire sofas of France is the couch, or day bed, shown in Figure 1, from the Franklin K. Webber collection. It is of mahogany and bronze with a satin damask cover, figured with a huge anthemion ornament. Less completely characteristic, because carved in wood, painted black and gilded, is the really impressive Continental sofa, from the same collection, shown in Figure 2.

This latter offers an easier transition to the tentative American type (Fig. 3), showing in its general form and in the reeding of its upper members those English late Sheraton or Adam influences which betray themselves in the work of Duncan Phyfe. Had the legs here, as might naturally be the case, been splayed and reeded, the sofa would be safely classified as late Sheraton. Its winged lion feet, however, though tentative, only partly developed, and not completely in harmony with the frame which they support, bespeak the Empire.

The quality of an American Empire sofa is determined very largely by the skill with which its variously curving lines are harmonized in flow, the character of the wood used, and the relative excellence of the carving. From the standpoint of these considerations, the sofa in Figure 4, owned by Miss Mary Pefferman of Washington, D. C.,





Fig. 5 — EMPIRE SOFA (1815-1820)

Unusually elaborate in its carving, whose forms are richly designed and exceptionally well modeled. The cover material is of later date than the sofa. Furniture of this type was frequently, if not usually, covered in haircloth, whose plain matte surface imparted lustre to the surrounding woodwork and served as a foil for the figured carving.  
Owned by Mrs. Genevieve C. Hall.

must be looked upon as an excellent example. The lines are graceful, but not unduly relaxed, the carving is vigorous — almost brilliant — in execution, the wood is rich-toned mahogany.

Less compact in outline and less closely knit in structure, but, nevertheless, a piece of considerable distinction, is an Empire sofa in the collection of Mrs. G. C. Hall of Buffalo, New York. It dates probably from the second decade of the nineteenth century. Here the horn-of-plenty, always a favorite device of the period, constitutes the motive for the scrolled arms and the terminal volutes of the back; it appears embryonically even on the lion's-paw legs.

An unusual, though by no means unique feature of this sofa is the bold spread eagle, whose broad wings give both form and substance to the cresting of the back. A similar use of a spread-eagle on a sofa back is illustrated in *Colonial Furniture in America*,\* but it is by far the less successful of the two.

American Empire sofas, as a class, fairly undulate with scrolls, whose variety of treatment indicates a good deal of patient ingenuity on the part of their designers. Carving — often heavy carving — was likewise an important deco-

orative consideration. Though the long curve of the arms lent itself readily to the horn-of-plenty treatment, a dolphin with closely curved tail would do as well, or, revising the direction of one's thought, a swan's neck and head might supplant the dolphin's terminal twist.

Sometimes a simple reeding only is employed. Sometimes, again, the wood surface remains unadorned save for the figure of its veneer.

In the same degree as these details were neglected or debased, the results were indifferent or disastrous. With the advent of the riotous use of veneers in the thirties, and thereafter for many years, the forms which had once been swan necks, cornucopias, dolphins, and winged feet of lions were approximated in coarsely outlined, flatly veneered silhouette, in which even so much as a suggestion of the original motive is recognizable only by the most discerning eye. The commercial instinct, when rampant, knows no bounds. The vulgarity of the designs for which it became responsible was sometimes intensified by a kind of scratch carving enlivened with punch work and set aglitter with French polish. Thus, overloaded with cheap gimcrackery and meretricious



Fig. 6 — LATE EMPIRE SOFA (Detail)

An attempt to produce an elaborate effect by cheap means. Obviously a factory product. The crude shadows of what once were dolphins, cornucopias, lion's paws, and rich foliage are apparent.  
Unknown ownership.

\*Luke V. Lockwood, *Colonial Furniture in America*, New York, 1921, Vol. II, page 164.

bedizement, the Empire style declined and eventually fell — only to be replaced by something no better, if as good.



A COUNCIL OF MINISTERS (c. 1750)

A panel from the home of the Reverend John Lowell, of Newburyport, now at Elmwood, Cambridge.

## A Council of Ministers

By LOUISE KARR

THE quaint photograph here reproduced derives its chief interest from the circumstances that the original was painted as an over-mantel panel for his own study, at the order of the Reverend John Lowell, of Newburyport, great-grandfather of James Russell Lowell, some time in the middle of the eighteenth century; and that, at the order of Mr. Lowell himself, some time in the middle of the nineteenth century, the painting was transferred to its present position in the study at Elmwood, the beautiful colonial house where the author and diplomat was born, and where he passed the greater part of his life.

Accordingly the painting possesses some dignity of age — as we reckon age in our country — as well as a greater dignity of association. It has looked down upon gatherings — intimate or formal — of men and women, the most distinguished in the worlds of letters and society in our own land, and upon all noteworthy visitors from beyond the seas during the period when Mr. Lowell was an out-

standing figure in our national life. Today it does not appear out of place in the book-lined room. For all its queerness, it has a curious impressiveness.

The Reverend John Lowell began his pastorate in Newburyport in 1726, at the age of twenty-two years. He lived in the town until his death, in 1767. He was a learned man, widely beloved and, to judge from the chronicles, was wonderfully successful in harmonizing the innumerable diverse elements, theological and personal, that seethed and whirled in this interesting locality of the Newburys. Sara Anna Emery, in her vivacious *Reminiscences*\*, says of him, in speaking of this very picture:

"He (Mr. Lowell) was a lover of all good men, though of different denominations, and much given to hospitality."

He would seem to have added to this geniality and kindliness an independence in regard to his own affairs and an outspoken expression of his views in any matter that he considered important. The blending of these char-

\**Reminiscences of a Nonagenarian*, Newburyport, Mass., 1896, p. 205.



acteristics may be inferred from the Latin inscription that runs around the alcove in the painting, and reads thus, *In necessariis, unitas; in non-necessariis, libertas; in utrisque, charitas.*

One thinks he must have suggested the subject of the panel to the painter, who was, it seems, a parishioner. There may be some symbolical intent in the left-hand division, which shows three mountains, three skiffs sailing past, and two groups of swans, three in each group. The meaning here is mysterious, but the figures around the table in the other half of the picture are unmistakable. They are seven ministers engaged in pleasant discussion concerning we know not what.

The picture has often been described, but in each case differently. Mrs. Emery, in the book already quoted, sees on the table a *punch-bowl*, for which we look in vain. George Lunt, in his *Old New England Traits* saw before each clergyman "a foaming mug of ale, and each (was) supplied with a tobacco pipe from which rolled volumes of narcotic fumes". We discover neither the foaming mugs, nor the narcotic fumes.

Further, James Russell Lowell himself, in one of his letters, alludes to the painting and speaks deprecatingly of the *pots*, which do not at all show in the photograph. This letter, written to Mr. Lowell's friend, C. F. Briggs, of New York, is dated Elmwood, January 23, 1850, and is, in part, as follows\*:

MY DEAR FRIEND:

I have never thanked you for your gift of a box of cigars. I am smoking one of them at this very moment. I know not in what light to regard them other than as a kind of parishioner's gift to the Rev. Mr. Wilbur, though there may be a covert satire in throwing that gentleman's weakness into his very teeth.† My great-grandfather, who was minister at Newbury, and who, being very much of a gentleman and scholar, held out against Whitefield and his extravagances, used to take (I have no doubt) the grocer's share of his salary in tobacco. He was a terrible smoker, and there is still extant in the house he lived in in Newbury, a painted panel, representing a meeting of the neighboring clergy, each with his pipe — and his pot.

I have a great respect for this excellent man's memory, strengthened by his note-books and by his portrait in gown, wig and bands, painted (Alas!) by one of his parishioners. . . .

Possibly these "pots" may have been painted out when

\**Letters of James Russell Lowell*, Edited by Professor Norton, Vol. I, p. 70.

†The said Mr. Wilbur is a character in Bigelow Papers.

the panel was moved to Elmwood.\* Still, the painting was very dark for many years, and even now that it has been cleaned, its component parts are not readily deciphered. A description in the *Newburyport Herald*, dated 1846, agrees with my own observations, made under the photographer's strong light, by the kind permission of Mrs. A. Kingsley Porter†. I saw in an alcove a fringed velvet cloth on a table; a manuscript before the clergyman at the head, an inkstand with several quill pens standing upright, a Bible, open and also upright, held so by some means not indicated. One of the assembled clergymen is pointing to the Bible. I saw also on the table a candle, a lot of churchwarden pipes, and a shallow dish for tobacco. I noted wigs, gowns and bands, and, likewise, the circumstance that the ministers sat on frail, slat-backed chairs.

The alcove occupies about half the panel. It is fronted by an arch, on which appears the inscription before mentioned, and separated from the other half, the scene of the mountains, skiffs and swans, by a column, beyond which appears a jagged wall. The perspective is so strange that we can not tell whether the table is supposed to be within the room, or to be coming out to meet us *al fresco*; but the Corinthian columns and the arch with its scrolls and inscription are well painted; so, too, are the mountains and clouds of the other half of the panel.

We are able to place the date of the panel's removal to Elmwood, by a reference in Currier's *Old Newberry*‡. After quoting the *Newburyport Herald's* description of the painting in 1846, a note is added, as follows:

Some years after the publication of this communication, the Rev. Thomas Higginson, then a resident of Newburyport, bought this curious old panel for James Russell Lowell and . . . had it carefully removed and sent to Cambridge.

Thomas Higginson lived in Newburyport from 1847 until 1852. The fact that he attended to the details connected with the removal of the painting, being "then a resident of Newburyport", sets the year of transfer as 1852, or within one of the six preceding years.

\*Examination of the photograph discloses a slight streaking of the table cloth, that may imply an overpainting calculated to obliterate the sinful sight of a parson in close converse with a mug of beer.

†Elmwood has recently come into ownership of A. Kingsley Porter, Professor of History of Art, Harvard University.

‡*Old Newberry*, 1896, p. 450.





Fig. 1 — AN ELABORATE FLORAL RUG

In contrast to animal motives, floral hooked rugs of some antiquity incline to be more elaborate and less symmetrical than those worked over stamped patterns.

Owned by the author.

## Distinguishing Good Hooked Rugs

By ELIZABETH WAUGH\*

ONLY educated discrimination is able to select antiquities unerringly, and upon this discrimination depends not merely the worth but also the beauty of any collection. The collector of textiles, however, has an easier task than the connoisseur of glass, for example, where endless subtleties arise to confuse even the most expert. By the same token, the collector of hooked rugs has an easier task than the collector of old brocades, for he has not only design and the weave of the fabric to aid him, but also the character of the hooking and the important fact that these rugs were made at a comparatively recent date and in a restricted territory. But, on the other hand, he may be, on this very account, the more easily

confused, since, even within our own time, hooked rugs have been made which are sold today as "antiques".

### VALUE AND INDIVIDUALITY

The real value in hooked rugs lies in their being an original expression of an artistic impulse. Indeed, so very free is the medium of their fabrication, and so unconventional, in most cases, are their designs, that these rugs may be looked upon as constituting a true American folk art. The collector, therefore, who buys a rug, even of apparent age, which has been made over a commercial pattern, possesses an object of relatively inferior worth.

### JUDGING PATTERNS BY STYLE

It would be impossible, in the space of this article, to give anything approaching comprehensive notice to the designs which are used in stamped patterns, but the fact that these recur again and again wherever hooked rugs are encountered, should suffice to inform the reasonably careful observer as to the mechanical nature of their primal source.

One frequently repeated pattern in the stamped category represents a stag with head thrown back against a landscape ground and bordered by very set-looking scrolls and roses. This design is seen in all colors. Among the more attractive rugs of similar mechanical type is one which depicts a little dog, apparently a rather poor specimen of King Charles spaniel, lying on a checkered cushion. The favored colors for this rug are cinnamon brown for the dog,

\*This brief article is derived from part of the material which the author has utilized in a new book entitled *Hooked Rugs*, presently to be published by the Century Company. Mrs. Waugh has studied her subject with enthusiastic zeal both at home and abroad. To her is due the recognition of similarity between the design of the rug pictured in Figure 2 and certain Druidical patterns displayed in the Dublin Museum. Whatever the source of its decoration, the rug in question gives evidence of an antiquity considerably beyond that of the generality of its kind. Most hooked rugs, it should be remembered, no matter how primitive in conception and how battered with wear and tear, bear in their patterns the unmistakable evidence of mid-Victorian and late Victorian notions of design. While such rugs are deserving of the interest of students, the enthusiasm of collectors, and the judicious claims of decorators, and while they constitute, as Mrs. Waugh says, a specific American folk art, nothing is to be gained by crediting to them, either as individual specimens or as a type of craftsmanship, an antiquity which they do not deserve. The earliest dated homemade carpets of which we have knowledge are Mrs. Blair's small rug of 1831 published in *ANTIQUES* for July, 1926 and the Caswell carpet of 1835, published in *ANTIQUES* for June, 1926. Both of these specimens are *embroidered*, not *hooked*, in the accepted sense of the latter term; and the character of the designs shows little temporal relationship to that of any hooked rug thus far produced for study.—THE EDITOR.





Fig. 2—REALLY OLD FOR A HOOKED RUG

There is a fairly well substantiated tradition of a century's age for this rug. The piece has undergone some repair, but the original base material is linen and the filling is hand-spun wool. Dyes are root dyes showing a predominance of earth tones, dull reds, and tawny browns. The motif is interesting in its similarity to certain old Gaelic designs of Druidical origin. Only traditional or race memory could account for its appearance in new world handicraft. The rug was made in Canada.

Owned by Mrs. William Whitman, Jr.

and red and white squares for the cushion. This rug has often a very quaint appearance, and I have seen the type fetch a high price at important auctions. As much cannot be said, however, for the very usual horse's head peering through a horseshoe. In this pattern, the horse's head is always very bold and hard; two sprays of coarse green leaves are crossed under it. Various colors are used, but the most favored tones for the horse's head are white and gray. In floral patterns, hard, mechanical scrolls are an almost certain indication of the stamped-pattern rug.

When one is in doubt concerning the originality of a design, a simple test is to observe whether or not both ends of the design are exactly symmetrical. If they are, the pattern is most probably a mechanical one.

#### NATIONALITY AFFECTS PATTERN

Really old hooked rugs of original design will usually manifest themselves by their artistic merit. Strange primitive animals executed somewhat after the manner of Matisse, yet possessing a virility of their own, occur, and

flowers the hues of which rival those of Cezanne. Indeed, a strange mixture of naïveté and sophistication seems to characterize these designs. One can plainly see the sophisticated racial memories appearing in an unsophisticated form, the work of civilized beings living remotely.

Nationality, also, plays an important part in the motifs employed. Extremely elaborate floral wreaths are seen only in the best and oldest specimens. The French settlers made every variety of elaborate wreath, showing lilies,

roses, ferns, pansies, and harebells — indeed, all the old-fashioned garden flowers. These flowers are intertwined with leaf sprays and are examples of beautiful and almost sophisticated design. Naturally, the varieties of home-designed flowerpot motifs, bouquet-medallions, and flower sprays are too numerous to describe. In certain localities special patterns seem to be characteristic of the community, and the same motifs appear in many variations;

but each rug differs from its fellows, and all have the charm of the maker's expressed individuality. The French settlers raised the patterns of their rugs against the background — a practice originated by them — and most rugs showing raised floral designs are relatively old and valuable.

French Acadian floral designs often show brighter colors than are usually encountered in other antique hooked rugs. I have seen specimens which, for some reason, had been put away without being used; their colors had become set and they emerged, after seventy-five years, glowing and even crude in hue. Such rugs seem never to fade in the least, no matter to what use they are put. I have seen them spread on the snow in the sun for two weeks at a time without the slightest change in color taking place.

#### MATERIAL AN INDEX OF AGE

Materials are of special value in determining the age of hooked rugs.

Virgin wool, spun into coarse yarn on a spinning wheel, and strips of hand-woven cloth formed the filling of the earliest rugs. Rugs made of these materials have a heavy appearance and deep pile, while the color is usually soft and somewhat sombre, due to the presence of root dyes. They sometimes appear almost coarse, because the loosely woven homespun did not permit the worker to cut her strips narrow and hook them as closely as she was able to do later with machine-made materials. In certain fine old

specimens, the homespun filling has been clipped with sharp scissors; this gives the rug an unusually luxurious pile and enriches the color quality.

Even the elaborate floral rugs of the French settlements in Canada were made solely of hand-spun woolen yarn. This gave their surface a velvet-like quality which greatly enhanced the effect of their very ornate designs. These rugs appear perfectly at home in the most palatial surroundings and, seeing them there, one finds it difficult to

realize that they were made entirely of yarn spun by a kitchen fireside on a handwheel.

#### LINEN BEFORE BURLAP

The oldest rugs were hooked through a rough, hand-spun, hand-woven linen base. The presence of this linen is one of the very best "points" a hooked rug can have, since it is an almost infallible sign of age.

The linenground, however, was very early superseded by burlap or sack-ing, the ground still

in common use. Ravelled burlap, by the way, dyed and twisted, is frequently encountered as filling in Canadian rugs. It wears well, but is always ugly and appears only in comparatively modern rugs of indifferent quality.

Household spinning and weaving, of course, continued much longer in some parts of this continent than in others. In fact, in some isolated districts, these homely arts are practiced today. In some parts of the South, and in the back country of Maine and Vermont, we still see wool for socks and sweaters being spun on a wheel; and the practice is even more common in Canada. This fact must be borne in mind when calculating the age of a hooked rug from its materials. Textiles were imported into the American Colonies from a very early date. Consequently, a rug native to a prosperous part of New England, even if it is made of power-loomed cloth, may easily antedate a rug of spinning wheel wool which has come from Canada. We have, in fact, many very lovely and primitive-looking rugs from New England, wrought entirely of calico and mill-woven materials. In general, however, it may be said that the presence of hand-spun materials in a rug of good design is usually an excellent guarantee of age, especially if the old dyes, too, are found.

#### LABRADOR RUGS

Fine hooking is characteristic of good antique rugs except, as has been noted, where the nature of the filling



Fig. 3 — A TYPICAL ANIMAL RUG

This hooded beast may be readily distinguished from his prototypes of the stamped variety. Whether or not the idea in this rug and in that of the preceding figure was inspired by glimpses of rugs worked on stamped designs, the fulfilment in each case is peculiarly the worker's own. In the example here shown a naïve individuality is specially apparent.

*Courtesy of the American Art Galleries*



made such a result impossible to achieve. It is not in itself, however, a sure sign of age; some very finely hooked rugs are being made today, among them those produced at Dr. Grenfell's mission by natives of Labrador. These people are pathetically poor; they have very little working material, so they cut their precious rags into very narrow strips and hook them close together, making a thin rug of very fine quality. It should be said here that upon the closeness of its hooking much of the durability of a rug depends.

#### EFFECTS OF COLOR

Part of the quality and color which distinguish the old hooked rug and make it the admiration of artists is due to the fine surface imparted to it by time. Even a coarse rug, after a century's wear, is likely to be beautiful; it has been polished, so to speak, by the passing of many feet. The old surfaces are easily recognized and are a certain sign of antiquity. In the case of clipped rugs, where the loops have been cut with scissors, the surface is soft and velvety when it leaves the maker's hands, but, toned by age, this softness is very greatly enhanced. Wear imparts a similar appearance to the unclipped rug, since the loops are cut by the passing of feet, much as if scissors had been used. New rugs with unclipped loops have a bumpy appearance, but, with time, they take on a tilelike smoothness, impossible to imitate. Examples of modern hooking are easily come upon, and it is very instructive to compare the new surface with an old one.

Beyond the considerations of design, materials, and surface which we have mentioned, there is also a general tonality by which antique rugs may usually be recognized. The really old hooked rug is subdued in tone, with occasional bits of jewel-like color, the whole aspect being one of an indescribable, soft richness of coloring. Its rather sombre appearance is imparted by the root dyes with which our grandmothers dyed their homespun materials.

The reds, however, will be found to be more brilliant than any of the other bright colors used; for red was usually obtained from cochineal or pokeberry juice, whose dyes are not in the least degree fugitive to light. Consequently rather brilliant scarlets are found in rugs of the very

earliest as well as of later periods. Next to the reds, certain metallic greens retain the highest chroma. These greens always add much to the glory of a color scheme, as they have an almost turquoise cast and give a gem-like sparkle to the rugs in which they appear.

Faint yellow greens are also prevalent, but these are always very subdued and of the same value as the surrounding soft grays and beaver-browns. Floral wreaths and medallions are usually imposed upon these neutral shades, which, again, constitute most of the groundwork and scrolls. Dead black never appears. Even where black was intended, the color will have faded to very dark brown or greenish blue.

Blue itself is rare, and, when found, adds greatly to the value of a rug. In virtually every instance the blue which has survived is indigo. This dye is one of the very few which our ancestors bought. It was highly prized, and, in addition to its use in rugs and clothing, the yarn for the old draft quilts was dyed with it. The darkest hues of which this dye is capable are rarely seen in hooked rugs, the shade which we call "navy blue" being almost never found. A middle blue, or what might be called a very deep sky-blue, is the form in which all indigo usually appears. This is perhaps because the filling for rugs was cut from clothing which, from considerations of economy, had been less deeply dyed than yarn intended for weaving. In any case, the result is a far more pleasing color for decorative use than the blue-black used in the

average woven quilt. On rare occasions one finds hooked rugs with entire backgrounds wrought of indigo-dyed materials. Some of the most beautiful color-schemes are achieved when indigo is combined with the deep Tyrian purple which was made from pokeberries.

A little acquaintance with the colors, as they appear in the very subdued backgrounds of the old hooked rugs, will give the collector an appreciation of correct tonality, and will prove perhaps the most valuable of all aids in determining age and quality. But with rugs, as with other items of handicraft, one may hardly expect to acquire connoisseurship from books. Reading can never obviate the necessity for developing a well practiced eye.

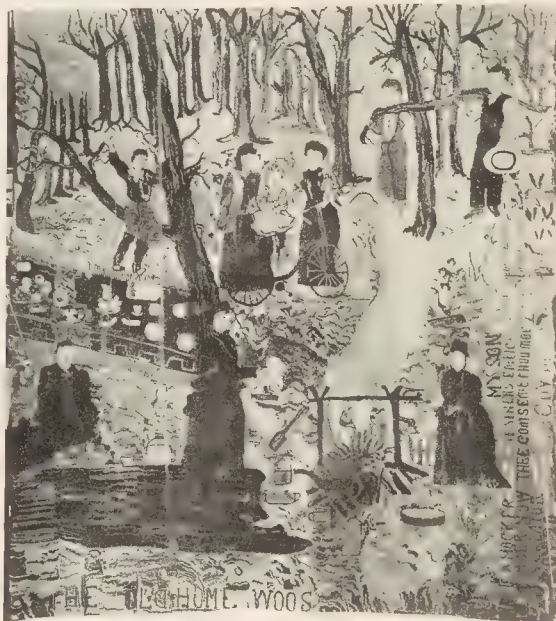


Fig. 4—A FAMILY AFFAIR

A curious large rug, 10' 3" by 9' 3", depicting a family picnic. Everybody save father, who is quietly planted in the lower left hand corner, seems to be busy. Two boys bring wood for the fire; another roosts in a branch perilously extending over the spread feast; the daughter is supported on a bicycle navigated by two benevolent aunts; mother and grandmother supervise the cooking. The rug is inscribed *The Old Home Woods* and bears, likewise, along one side three moral sentiments each evidently worked by one of the boys pictured in the rug; for one sentiment is signed *Roy 20*, another *Guy 10*, the third *Reggy 17*. Probably every one of the family had a finger in this rug as well as in the picnic itself. Primitive as the specimen of hooking seems, the costumes of the gay party and the presence of a bicycle indicate a date somewhere in the eighteen eighties.

Courtesy of Leon David.

## London Notes

By F. C.

WHAT did I say on December first in tones of deepest irony about Grannie's antimacassars and chenille mantle scarves? Lo, January first is here; and, put your ear to the ground and you will hear us on this side *mewing* for things Victorian; yes, and purring when we find them! Lacquer, inset with mother-of-pearl, now decks the windows of the swankest London shops. Little lacy carriage parasols with dainty folding handles of yellowed ivory are being unearthed and are arousing raptures. Card-cases inlaid with abalone shell and tortoise are bringing 30/ to £22.2.0 each, to be used later for nice thin cigarette cases. Worked firescreens which once protected the lovely complexions of the ladies of 1830 from the fierce heat of their twelve-inch fireplaces, we are resurrecting with all speed, even though we have no complexions to protect, and precious little fire from which to protect them, if we had.

For many of the early Victorian things, I have no apology to offer. What could be lovelier than the workboxes of the days of the young Queen? Many are to be found with all their delightful little ivory fittings intact; and one I came across in an old trunk still had its tiny needlebook, bound with blue lutestring, and filled with needles of such miraculous fineness that I could scarcely thread them. They made me feel a very uncouth and rough individual, and when, under a folded piece of sprigged silk, I discovered a little fan ready to conceal Aunt Addie's blushes or to revive the dear lady should she swoon, I felt quite ill-bred never to have fainted in my life!

Of course in these days, the fan, for all practical purposes, is as extinct as the Ichthyosaurus; and yet, lately there has been a tremendous boom in fans. Can it be that we are about to learn blushing and swooning all over again? Or is the fad, perhaps, a result of the Queen's request to the women who were presented this year? Because of the oppressive perfume of flowers, the Queen asked that they be not worn. Accordingly, those who were presented, realizing the need of some occupation for their hands, all rushed for fans. Or can fans be coming into their own again merely as works of art? The most eagerly sought after, of course, are those painted on "chicken-skin" — a very fine quality of kid — on one side a charming and often elaborate picture, on the other, a little vignette, delicately bordered with gold tracery. But some on paper are quite as lovely. Spanish fans with their brilliantly garbed little figures, vie successfully with their English and French rivals, both in beauty and in age. At an auction in King Street not long ago, I saw several fans of not exceptional merit change hands at good prices, and rarely is there a sale of miscellanies that does not include a few eighteenth and nineteenth century fans that stimulate spirited bidding. When dealers are buying in a new market, that is the time for private persons to try to follow suit, or they will soon be paying three times the price.

It's a strange thing, isn't it? that while America is now the home, par excellence, of the generous and attractive fireplace, it is still old England that has the most delightful hearth furnishings. Except in the great houses, we sit and shiver before tiny pint-pots of fireplaces that hold just four match sticks and one near-coal nugget; but our "pint-pot" is flanked on one side by a cosy hob for the teakettle, on the other by a shining brass trivet which holds by one iron finger to the front bar of the grate. In front of the blaze (hyperbole) stands a noble steel footman bearing — say, toasted crumpets. I don't seem to remember our hav-

ing those in the States, or was it that we were all too busy to think of a fireside tea — the nicest meal of the day, I think.

By the way, worth seeing are the lovely little tea cosies they make over here in the shape of thatched cottages. Roses and hollyhocks grow against the white felt walls and there are latticed windows (of camera film) and a little red door with a noble date (1620 perhaps) under the tiny thatch (stair-padding). Do people use cosies in America, I wonder?

The sale of the Michelham treasures, long heralded, eagerly waited for by connoisseurs from all over the world, is now history. Never has there been so fine a collection from one private house sold publicly, and never before were such consistently high prices reached; indeed a large proportion went to private buyers who, for personal reasons, were willing to pay much larger prices than the items were actually worth; so for once the big dealers were forced into the unaccustomed position of underbidders.

On the first day of the sale, I started hopefully for number 20 Arlington Street about noon, and was dismayed to find a long queue outside the door, waiting dismally, in the faint hope that someone in the already crowded salesroom would grow tired of waiting and give others a foothold.

Vain hope. I was on the point of turning away with hundreds of others who considered it idle to wait, when suddenly a glad thought struck me: was I not a duly accredited member of the hierarchy of the press? Thank heaven for the pencil dangling from my neck. With it "in manu rampant" I murmured proudly "ANTIQUES, of Boston". Perhaps the man in his ignorance thought I was merely introducing myself, anyway the magic portals flew open and I floated through — sails set and banners streaming.

Within, all was interest and excitement. Along the full length of the splendid stone staircase, hung with those glorious paintings and tapestries which later brought hundreds of thousands, and flanked by two great bronze Louis XVI torches (£2540) were little groups of people, French, German, Dutch — each gabbling frantically in a different tongue. French seemed to predominate, and that was natural, because much of the furniture to be sold was the work of such master ébénistes of the old régime as Riesener, La Croix, Denizot and Beneman. Such prizes France was anxious to recover at almost any price.

The sale was conducted in the huge double ballroom, where, in Victorian days, the Salisbury Cabinet made history, when number 10 Downing Street was merely a small office convenient to Parliament. Two enormous lustre chandeliers, now, of course, no longer *chandellée*, reminded one of Versailles, of Schönbrunn, of Lichtenstein; and on the panelled grey walls hung those splendid portraits by Romney, Lawrence, Gainsborough and Hoppner — canvases that next day were to be fought for so fiercely. (The beautiful *Pinkie* realized something over \$350,000.)

The sale began with some unimportant lots, each shown on a red dais between the rooms, and, for the first time in London, I heard called bids. As a rule the bid is given by merely lifting a finger or even one eyelid. Here the crowd was so dense and the rooms so huge that calling was the rule. As the sale warmed up, better and better pieces were shown, and the prices soared. Chests of drawers and tables of kingwood, tulipwood and satinwood trimmed with ormolu (or as Christie's catalogue meticulously has it, *or-molu*) and signed with famous names, went at three and four thousand guineas each. A Louis XV commode by



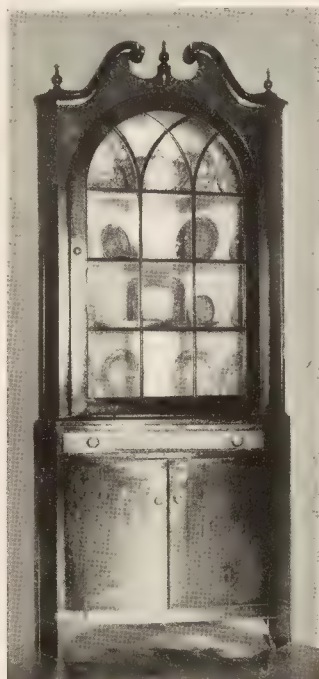
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Boudin brought \$45,000; another by Beneman (Louis XVI), \$25,000. Beneman, of course, was the man who made mahogany fashionable in France. The total of the first day's sale reached something over \$750,000. As I write this, on the last day of the four day's auction, the sum total has not yet been announced, but it will go far into the millions.

Speaking of mahogany, I was interested to hear from an American friend who had taken home some lovely old Sheraton furniture from here, that the customs inspector had refused to pass it as genuine because, forsooth, it was veneered!

"All veneering is Victorian!" was his pronouncement, and the carefully chosen period pieces were stigmatised "dutiable".

It would be well for that man if he should read a little about the careful veneers of Queen Anne's time, when, over a carcass of pine or oak the beautiful hand-cut strips of walnut were laid. Later, when mahogany became the thing, and while yet it was sufficiently rare to be worthy of conservation, veneering became a specialized branch of the cabinetmaker's trade; and while in America it perhaps was not extensively used until the nineteenth century, (and even of that I am not quite sure) over here I believe it was not *until* then that the precious wood became cheap enough to use in slabs. Of course Chippendale was a maker for the very wealthy, and for them he practiced no economies, but Sheraton was not averse to thrifty expedients, of which veneering was most certainly one. Furthermore, in Sheraton's day, the figure of fine wood became a matter of importance, and figure is obtainable only by means of veneers. I have a walnut secretaire bookcase made about 1710, the glowing golden brown wood laid very cunningly over a body of thick pine, which being light in weight, gives all the effect of a solid substantial piece with none of its cumbersomeness. "Victorian" indeed! What nonsense!

For the first time in my life, yesterday I had in my hand a diamond as big as — well my thumb and finger just fitted around it. It weighs, net, over 200 carats, and is of the many-faceted modern cut, scattering red, blue and green sparkles like Chinese fire. Near it lay another monstrous jewel, a brown diamond called *The Golden Dawn*. Both are to be sold at Christie's soon. I thought of all the detective stories I had ever read and wondered how many men's good lives this pretty bauble had cost.

"I'd rather have a nice cool drink of water" I said to the attendant as I gave it back, and I saw him tapping his head surreptitiously as I turned away.

A more interesting sale at the same house is that of two pictures by Sir William Beechey, R. A. One is *The Blind Fiddler*, to be sold by the granddaughter of one of the children in the picture. Eight years ago one of Beechey's pictures realized a sum of about \$30,000 at Christie's; and it will be interesting to see whether the modern school will have scrudged this fine artist's canvases out, or whether his prices are going to soar with time.

The Director of the Department of Ship's Models in the Kensington Science Museum, Mr. Laird-Clowes, was good enough to show me recently an exhibit he is preparing for next month, which far outdoes anything I ever dreamed of. He has old models of every conceivable sort, from the great Elizabethan galley, made of wood and gloriously painted, gilded, and bedecked, to tiny bone models made by the French prisoners during the Napoleonic Wars out of beef bones from their scanty ration. But to me the most amazing of all was a wooden model of the harbour of Toulon. The whole case, glazed, was only about a foot wide. The background showed the houses on the quay set against a sunlit sky made of straw. At the wharves and docks lay ships of all sorts, and in dry dock innumerable tiny ships were undergoing minute repairs. Outside the breakwater a fleet of gallant men-of-war was sailing in, some almost in the harbour, with mainsails furled, others just outside, tacking in with every inch spread.

The largest of all the vessels measured just an inch and a quarter; but every least detail of rigging was exact and perfect — a miraculous bit of work.

Of all the charming things to collect it seems to me the gathering of these old ship models is the most satisfactory and reasonable, and why it should ever pass or "go out of style" I cannot understand, any more than I could conceive of history, poetry and romance losing their fascination; for surely ships are a blend of all three.

## Shop Talk

By BONDOME

THERE was a time, not many years since, when certain prognosticators averred that the vogue of old blue Staffordshire was over and would never be revived. Recent sales, however, point in a contrary direction. The dispersal of the Hudnut Collection at the American Art Galleries, November 4, brought some amazing prices. Particularly worthy of comment is the sum paid for a Clews *Doctör Syntax* soup tureen and cover, listed as unique and in proof condition. Mabel Woods Smith's catalogue, of 1924, quotes \$300 for such a tureen with ladle and stand. Mr. Hudnut's tureen, which may be the same one — though without stand and ladle — brought \$1200. Dishes bearing arms of the states likewise brought good prices: a seven-and-one-quarter-inch *Arms of South Carolina* plate at \$45, as against \$50 realized at the Kellogg sale of 1925, and \$75 quoted by Smith, in 1924, represents, however, a decline in that item. An *Arms of Georgia* twelve-inch platter brought \$400, as against \$160 for a slightly worn example at the Kellogg sale. An *Arms of Virginia* fruit bowl, nine by nine inches, brought \$950 in comparison with the \$130 paid for a twelve-and-one-half-inch vegetable dish at the Kellogg sale. A Ridgway *St. Paul's Church, Boston*, platter, nine-and-one-half inches, brought \$200, an advance of \$80 over the Kellogg sale price. A nine-and-one-half inch plate which belonged to Washington's set of so-called Cincinnati China brought the astonishing price of \$1250. This set of china, it will be recalled, is supposed to have been given to General Washington by officers of the French army. It is of standard oriental Lowestoft, with blue border and with centres emblazoned with an oriental figure of Fame carrying the emblem of the Cincinnati. That Washington had a penchant for this type of china is recorded in his own correspondence. Listed in the catalogue as excessively rare, and sold at correspondingly high prices, were a Stevenson platter of Harewood House, England, with medallion of Washington, Lafayette, Jefferson, Clinton, and a view of the Erie Canal; and a soup plate showing a view of Governor's Island.

Aubrey Beardsley was born at Brighton, England, in 1872. He died before he was twenty-six years old. During that short life he produced a vast number of dazzling designs in black and white, which shocked certain folk of the day, but which established the artist's reputation for all time as an extraordinary genius, a kind of fallen star of pre-Raphaelitism, and perhaps the only one in the constellation that possessed both heat and light. A number of Beardsley's drawings were sold at the Anderson Galleries, November 22. Prices ranged all the way from \$75 each for unimportant and unpromising childhood sketches, to \$1200 for the *Toilet of Salome*. The marvelous *Mysterious Rose Garden* — one of Beardsley's best — brought \$1050; and eleven drawings made to illustrate Oscar Wilde's version of *Salome*, \$10,500 for the lot. The sale catalogue, by the way, is one that should be purchased, bound, and kept in the library for the sake of its notes and illustrations.

A friend of mine who retains certain pre-war possessions, and likewise boasts a collection of old English silver pap cups tells me that, on special occasions, he has used the latter to purvey the former shortly in advance of company dinners. Certainly such

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utilization is to be preferred to that of subjecting charming pieces of silver to the ignominy of serving as ash trays. Incidentally, I may remark that it is one which gives the feminine hand unusual opportunity to look its prettiest.

The seeker after some novelty in parchment lamp shades is advised to try chintz appliques. Bits of flower design, bands, borders, and other elements from fragments of old chintz, if pasted directly on parchment shades, produce a pleasant effect by day as well as by night. And they offer a welcome relief from the ladies with insipid countenances and wide skirts who delighted the pious soul of the lamented Mr. Godey.

For the person looking for fabric couch covers, wall hangings and similar decorations not likely to be subjected to heavy wear, the Spanish Alpujarras rugs are, I think, an exceptional purchase for the money. ANTIQUES gave the first news of these rugs as far back as its issue for March, 1922. Since then, *Alpujarras* has become a well-known term; but current prices indicate a demand lower than the effectiveness of the rugs deserves. At the Pomposa sale, held at the Anderson Galleries, October 24, small mats of the type sold as low as \$10; larger rugs brought \$25, \$40, \$65, \$75, and thereabouts. The finest old Alpujarras rugs will bring more: but the antique departments of the large stores carry a wide variety, priced according to age, pattern, color, and general condition.

A book which I am inclined to recommend very strongly to the consideration of antique dealers — particularly the smaller ones whose knowledge of business theory and business practice is limited to what they can pick up along the way — is entitled *Gift and Art Shop Merchandizing*, by Grace P. T. Knudson. The business of selling gifts, novelties, and such like is not the same, by any means, as that of dealing in antiques. Yet between the two there are many points of similarity. One reason for the occasional fits of stagnation that overtake the antique business is the lack of merchandizing knowledge on the part of the rank and file of dealers who are unaware of the proper relationship between cost and selling price, who have no conception of keeping accounts in which such items as overhead expenses appear, and who are uninformed as to the scientific business aspects of the mark up. Such considerations are given no little space in *Gift and Art Shop Merchandizing*, and that is the chief reason why I recommend the book.

## Current Books

Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine

Address the Book Department

COLLECTOR'S LUCK IN ENGLAND. By Alice Van Leer Carrick. Boston, Little, Brown, and Company, 1926. 229 pages, numerous illustrations. Price \$3.00.

THIS is the third of the luck series produced by Mrs. Carrick. The first one was just *Collector's Luck*, and dealt with various barn, shop, and attic stormings in search of New England antiques. With her second book Mrs. Carrick moved into France. In the present volume she relates her antiquing adventures in England.

Mrs. Carrick, it should be remembered, does not address herself to the specialist or to the seeker after costly rarities. With her, the joy of antiquing — like the joy of fishing to the fisherman — is experienced almost as much in discovering and testing auspicious pools as in landing an occasional stupendous catch.

So, while many of her prizes are in themselves of no vast importance to the critical collector, her telling of the finding is well worth perusal. The said critical collector may turn up his nose

at the pictured chinaware because it is simple stuff, and he may snort at the barometer which, by sad accident, is portrayed wrong side up; but he will almost inevitably find himself wondering what kind of fish would respond to his particular mode of casting in the pools so pleasingly described.

To the average person who likes to mouse around in dusty shops, pick up inexpensive trifles, and rejoice in presumptive bargains *Collector's Luck in England* will prove not only entertaining but useful; for, arranged at the end, is an address list of those English dealers with whom Mrs. Carrick held converse, and, therewith, some very frank, but usually friendly, comment upon their ways and their wares.

On our part, however, we like best of anything in the book its introduction — a compact, discriminating, and yet charmingly appreciative essay upon England that deserves reading for its own sake.

PINK LUSTRE POTTERY. By Atwood Thorne. London, B.T. Batsford Ltd., 1926. 80 pages, 21 illustrations. Price 10 shillings, sixpence.

THE book consists primarily of twenty-one half-tone engravings picturing, by categories, the author's collection of pink lustre. Altogether, considerably more than a hundred specimens are exhibited and discussed. With the exception of a few saucers, cups, and bowls, each object is illustrated in sufficient size to make identification easy, and the quality of the engraving and printing is high.

The text makes no attempt at extraordinary erudition. For the most part, it deals directly with the illustrations and mercifully avoids excursions into sentimental revery or adventurous narrative.

Of new information enabling the student or collector to assign dates and attributions to his own examples of pink lustre there is very little. Yet it is worth while to note that much so-called Sunderland ware was likewise produced at Newcastle-on-Tyne; to observe that the Wear Bridge was still in decorative use on lustre of the 1850's; and to be informed that the mottling of so-called Sunderland was accomplished not with a sponge, but by sprinkling the pieces with oil before firing. The bubbling of this oil, under heat, dispersed the color in irregular blobs upon the surface to be beautified.

On the whole, however, lustre-collectors will use the book chiefly for the purpose of checking the variety of their own accumulations against that shown in the series of plates published by Mr. Thorne.

HOW TO DISTINGUISH PRINTS: Written and Illustrated by Members of the Print Society and Edited by Hesketh Hubbard, Founder of the Print Society. Published by the Print Society, an International Society of Print Makers and Collectors. Woodgreen Common near Salisbury in the County of Wiltshire, England, 1926. 127 pages, 16 illustrations. Price 21 shillings.

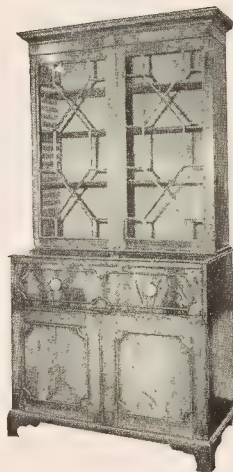
THOSE collectors of prints who are not familiar with all the technical processes by which their treasures are produced will find this a convenient book of reference. A dozen artists collaborate in the work, each contributing one or more brief chapters dealing with the particular engraving method or methods which he has most studied and practised — hand-tooling on wood and metal, acid-biting, and lithography.

The artist-authors illustrate their notes first by a print from one of their own plates, and then by micrographs of sections of the virgin plate and the corresponding portion of the print. These magnifications, enlarging the originals eightfold, reveal clearly the different mechanics of the sixteen processes most commonly employed, particularly those which distinguish spirit from dust-ground aquatints, and chalk lithographs from sandgrain etchings.

No attempt is made at an exhaustive description of any process, but there is appended to each chapter a bibliography of the best authoritative works on the subject. Thus, with this guidebook to the engraving arts on his shelf, the print-collector has at hand the

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The introduction to the work, by Hesketh Hubbard, gives a brief history of the successive inventions out of which the several processes have been developed.

#### AN AUCTION AND ITS CATALOGUE

ANTIQUES is in receipt of two volumes of a sumptuous catalogue issued by the American Art Galleries, New York City, preliminary to the sale of the Alphonse Kann Collection. The catalogue is handsomely illustrated, bears evidence of care in its compilation, and deserves serious consideration as an illustrated text. The Collection includes ancient, mediaeval, and Renaissance works of sculpture, painting, and decorative art; and covers a wide field of nationality with its Egyptian reliefs, Persian potteries and miniatures, early Italian paintings and Renaissance Italian bronzes and marbles. Exhibition preceding the sale, January 1-5. Sale, January 6-8.

#### RECEIVED FOR REVIEW

##### CERAMICS

EARLY AMERICAN POTTERY AND CHINA. By John Spargo. New York and London, The Century Company, 1926. Price \$4.00.

PINK LUSTRE POTTERY. By Atwood Thorne. London, B. T. Batsford Ltd., 1926. Price 10 shillings sixpence.

##### FINE ARTS

THE DOMESTIC ARCHITECTURE OF THE EARLY AMERICAN REPUBLIC *The Greek Revival*. By Howard Major, A. I. A. Philadelphia and London, J. B. Lippincott Company, 1926. Price \$15.00.

##### FURNITURE

EARLY AMERICAN FURNITURE. By Charles O. Cornelius. New York and London, The Century Company, 1926. Price \$4.00.

##### GLASS

AMERICAN GLASS. By Mary Harrod Northend. New York, Dodd, Mead and Company, 1926. Price \$5.00.

THE MAKING AND USE OF PLATE GLASS. (Pamphlet) Pittsburgh, The Pittsburgh Plate Glass Company, 1925.

## Lectures and Exhibits

### CLEVELAND

#### *Cleveland Museum of Art*

January 7: Lecture, "The Story of Venice," by William M. Milliken, Curator of Paintings and Decorative Arts, The Cleveland Museum of Art.

January 28: Lecture, "The Forgotten Empire of the Hittites," by John Garstang, Director of the British School of Archaeology in Jerusalem.

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### NEW YORK

#### *Metropolitan Museum of Art*

January 18-February 27, in Gallery D 6: Exhibition of Contemporary Swedish Decorative Arts.

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### PHILADELPHIA

#### *The Pennsylvania Museum*

Lectures on Furniture; Its Historic Development, by Edward Warwick, at the School of Industrial Art:

January 5, "A summing up of periods" (Elizabethan, Jacobean, Carolean, William and Mary, Early American, Queen Anne, and Georgian).

January 12, "Chippendale. Furniture in the Chippendale style."

January 19, "The Chippendale Influence in American Furniture."

January 26, "France. Style of Louis XIV."

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### PROVIDENCE

#### *Rhode Island School of Design*

Through January: Exhibition of furniture by John Goddard.

## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the *Queries Editor*.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

331. A correspondent sends to *ANTIQUES* the photograph of an arm-chair (here reproduced) which she believed to be by Duncan Phyfe until, recently, she discovered an English counterpart pictured as occurring in the Victoria and Albert Museum, London. The question in the case seems to be: Does the use of the lyre and the flat acanthus leaf as decorative adjuncts of furniture necessarily indicate the design or the style of Duncan Phyfe?



Above: Chair by Duncan Phyfe.

Right: Eighteenth century English chair.

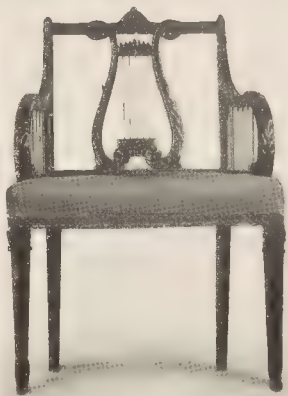
pear over and over again through long centuries. Hence, it is not these elements, but the *manner* of their individual use and of their combination with other elements that counts in determining questions of period, nationality, and personal authorship.

*Second:* In the case of Duncan Phyfe, it is not correct to use the name generically — like Chippendale, Sheraton, Hepplewhite — but only specifically, as one uses the names, John Goddard, William Savery, Jonathan Gostelow. And the reason is clear. Chippendale, Sheraton, and Hepplewhite were, if not primary creators of general styles, at least their popularizers; for each published a book, or books, from which a host of different cabinetmakers derived ideas for new designs. Hence, any piece of furniture conforming in general to any of the designs published by these masters is identified as to its style by the name of that master without much regard to the identity of its actual maker.

Duncan Phyfe, on the other hand, was not a style originator nor

We are glad to give the question some little space here, in the hope that its consideration may clear up rather widespread confusion in the minds of many buyers of antiques.

*First:* It must be remembered that the appearance of some specific element of decorative detail in a piece of furniture is not necessarily an index either of designer or of date. In fact, the same elements ap-



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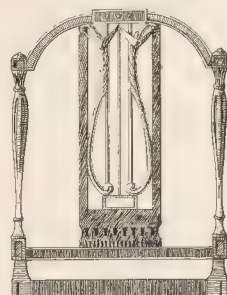
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a style publisher. He, of course, expressed his own individuality in his designs, and expressed it so definitely, within a restricted range, as to make possible the identification of the handwork of his shop as differentiated from that of other shops. Nevertheless, he followed a prevailing fashion and used prevailing types of ornament in the way of cornucopias, lions' heads and paws, swags, acanthus leaves, and reeded surfaces. He had various competitors who did much the same thing. The details enumerated, therefore, are marks of the style and not of the man; and it is an error to apply the term *Duncan Phyfe* to pieces of furniture which, while corresponding to the general style followed by Phyfe, yet fail to display the specific peculiarities of the master.

When we examine the chair of our correspondent, we find certain superficial suggestions of Phyfe. Yet the differences exceed the resemblances.

In the first place, it is to be observed that the back frame of the armchair belonging to our correspondent follows virtually straight lines. Phyfe characteristically gives his chair backs a rearward roll. Again, the lyre of this armchair, while it starts at the bottom as a lyre, forgets its musical function when it reaches the top of the chair and twines ribbon-wise about the rail. Phyfe's lyres always retain a vigorous structural character. Sheraton, in some of his designs, however, employs the lyre in much the same manner as that displayed in the armchair. This is observable in the accompanying pen sketch from his drawing book.



CHAIR BACK BY SHERATON

Another difference that should here be borne in mind is the degree of elevation of the lower rail of the back in each of the chairs pictured. Chippendale, it will be remembered, anchored his back splats to his seat frames; Hepplewhite and Sheraton, following the French Louis XVI fashion, placed an anchorage rail slightly above the line of the seat. The latter method is the one employed in the armchair, though the angle at which the photograph has been taken obscures the separation between seat and rail. In the roll-back chairs produced by Duncan Phyfe, the lower rail is raised far above the seat line.

Again, the tapering legs of the armchair under discussion are square in section and are marked with a rosette at the joining with the seat; whereas Phyfe inclines either to round, reeded legs or to rectangular legs of curved profile — the latter sometimes reeded, sometimes leaf carved, sometimes terminating in a kind of wolf-foot.

Both of the chairs pictured evidently owe their inspiration to the study of antique forms; but the armchair, though English, has found pretty direct inspiration in the French style of Louis XVI; while the Phyfe chair displays responsiveness to the designs of a later period — that of the Directory and the early Empire.

Whether the armchair should be classed as Hepplewhite or early Sheraton must remain a matter of opinion. The drawing back of the arms so that they are supported in front not by the fore legs of the chair but by the side members of the seat-frame is presumably a characteristic of Hepplewhite; so, too, are the tapering legs of square section. Yet the forthrightness of the piece, its essential rigidity, despite curving lines, its use of brass spindles, are more suggestive of the righteous Sheraton than of the more sensuous Hepplewhite.

As a matter of fact, attempts at arbitrary classification in cases of this kind are rather foolish. The obvious inference concerning the two chairs pictured is simply that the armchair belongs in the late eighteenth century, the other in the early nineteenth. As to that there should be no serious question.

Probably one thing more should be said. The intention of this brief discussion has been simply to indicate certain characteristics of two chairs, which make evident the fact that these pieces must be, not only by different makers but also of different style periods. No attempt has been made to indicate those peculiarities of treatment by which Phyfe's products are differentiated from those of his immediate contemporaries.

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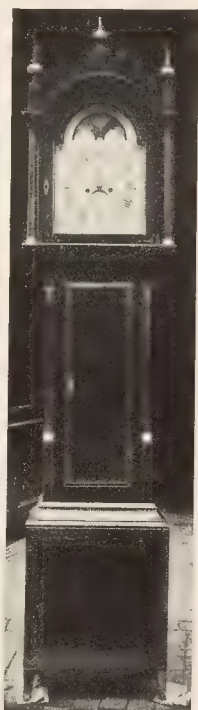
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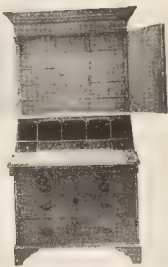


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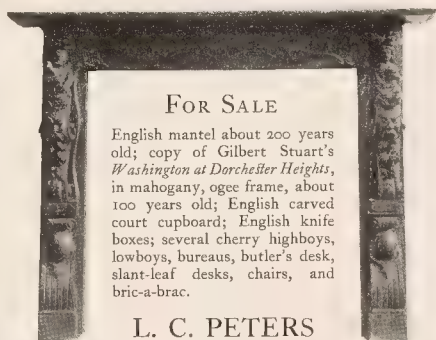
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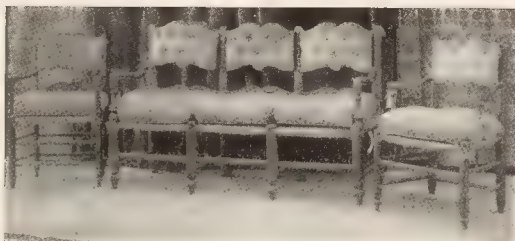
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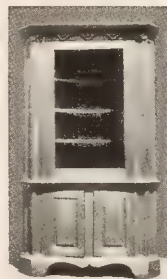
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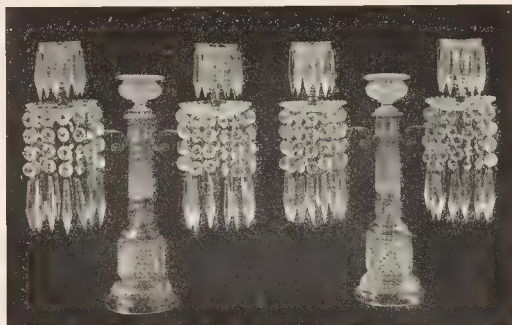
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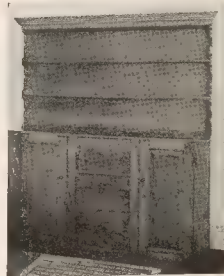
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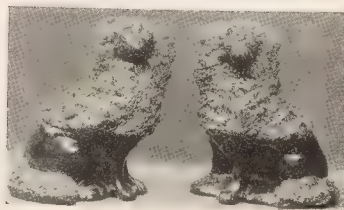
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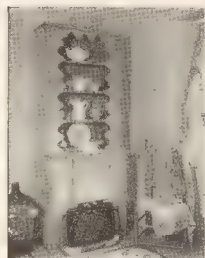
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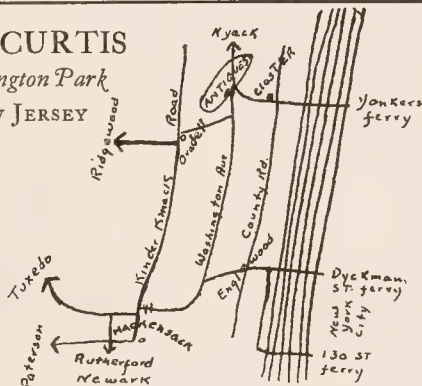
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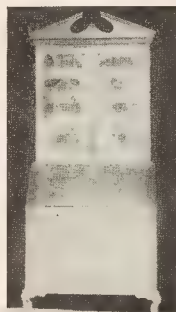
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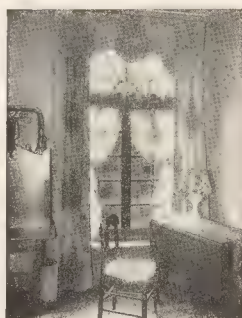
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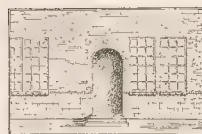
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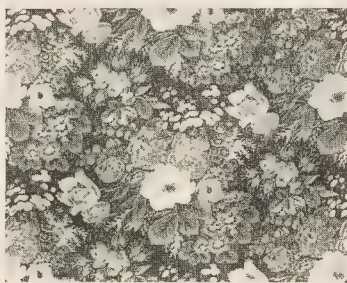
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To collectors, dealers and all interested in old oak chests, grandfather's clocks, old Staffordshire cottage ornaments, chests of drawers in oak and mahogany, old portraits of the eighteenth century, old aquatints of hunting, sporting, racing, coaching, etc., old copper lustre, old glass drop lustre candlesticks, old wall mirrors, old weather glasses, every piece guaranteed genuinely old. *State your wants.*

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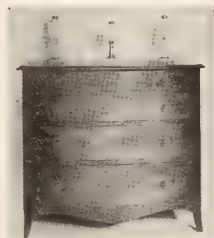
FRANK W. TAYLOR

*Granby Croft and The Square*

BAKEWELL, DERBYSHIRE, ENGLAND

## A SMALL PINE BOW-FRONT CHEST

Height 35 1/4 inches, length 38 1/2 inches, extreme width 22 inches



*Latest Offering*

A collection of pine and maple furniture which will completely furnish a bedroom. All attractive pieces.

AGNES T. SULLIVAN 24 Steel Street, AUBURN, N. Y.

FINGER LAKES REGION

*Everything Guaranteed as Represented*

## Appraisals

OF

WORKS OF ART, ANTIQUES  
ART PROPERTY

BENJAMIN K. SMITH

77 West Washington Street

Chicago :: Illinois

Appraisals and Inventories compiled for Insurance, Probate, Inheritance Tax, Distribution, Sale, or other purposes.

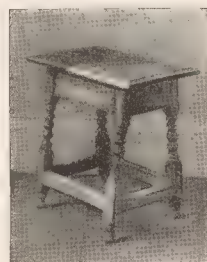
## King Hooper Shop

73 CHESTNUT STREET :: BOSTON, MASS.

EARLY AMERICAN FURNI-  
TURE AND CONTEMPORARY  
DECORATIVE CRAFTS ON  
EXHIBITION AND FOR SALE.

FRANCES M. NICHOLS, *Manager*

Telephone HAYMARKET 0461



17TH CENTURY JOINT STOOL

## REPRODUCTION FURNITURE

*Made to Order*

You are cordially invited to visit our workshop and show-rooms to see the fine pieces we have in our regular stock. We also do restoring and re-finishing of antiques.

FULLER & CRANSTON

Old Boston Post Road

Telephone 80

SOUTH SUDBURY, MASS.





## For Children Only

CHARACTER shapes itself according to the pattern of its surroundings. Our business is to supply right patterns for child-life. Hence we specialize in quaint and lovely things: *Furniture, dolls, toys, chintzes* — many of them choice antiques, designed to suit the physical and mental stature of children.

CHILDHOOD INCORPORATED

108 East 57th Street

::

NEW YORK, N. Y.

## JUST LANDED

FOURTEEN HAMPERS FULL OF

Rare Old Chintzes

&

Toiles de Jouy

Gathered in France by

ELINOR MERRELL

50 E. 57th Street

PLAZA 7579

NEW YORK CITY

## WILMER MOORE

18 West Broad Street

HOPEWELL

Telephone 89

NEW JERSEY

Many things to interest Western dealers; quantities of ogee, cornice, and molded frame mirrors; pressed glass suitable for table use; many other American antiques covering both early and late periods.

*Wanted:* Entire collections of early American antiques.

Historic Hopewell is 8 miles from Princeton, 13 miles from Trenton, Good Roads

Everything Guaranteed as Represented

## Let Us Renovate Your Hooked Rugs



FOR many years we have cleansed, repaired and remodeled hooked rugs for leading dealers all over the country.

We have made seemingly impossible repairs for others. We can do the same for you. Send us your hooked rugs for free estimate. We also renovate Oriental rugs and

antique tapestries. We carry a large collection of hooked rugs.

*Finest Work :: Highest References*

YACOBIAN BROTHERS

ESTABLISHED 1904

280 Dartmouth Street :: BOSTON, MASSACHUSETTS

Telephone BACK BAY 6272

## The BULLSEYE SHOP

50 Church Street, Cambridge, Massachusetts



LINEN : CHINA : GLASS : RUGS

MRS. PERCIVAL DOVE

## The Pontil-Mark Antique Shop



Two signed Hitchcock chairs, signature of makers and words *Hitchcockville, Conn., Warranted* plainly painted on back rim of both seats. Both chairs structurally perfect, but painted decoration badly worn and cane seats missing.



MRS. FRENCH

69 North River Street

WILKES-BARRE, PA.

## Happy New Year!

I THANK my customers, one and all, who have favored me with their business during the past year, and hope to see them and many others in 1927.

WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON

West Main Street Telephone 60-W WICKFORD, R. I.

Everything Guaranteed as Represented

## Offering for January

A fine small half-moon Shearer serving table, an early American chaise longue, a Chippendale pie crust table.

Mrs. Cordley

Authentic Antiques

1319 CONNECTICUT AVENUE WASHINGTON, D. C.

Everything Guaranteed as Represented

# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

**HISTORICAL FLASKS**, deep blue and red; marked American pewter and silver; dated ironware, woodenware, and kitchen utensils. No. 863.

**COLLECTOR WISHES BATTERSEA KNOBS**; old wall paper; and historical chintz. Give full description and price in first letter. No. 862.

**CROTCHED OR CURLY CHERRY VENEER**, enough to restore panels of a sideboard. Describe grain; state price, condition, quantity. Mrs. W. H. WHITLEY, 525 Vine Street, Paris, Kentucky.

**THE OLDEST BELGIAN FIRM** in antiques requires a representative to present its collections in America. Photographs of the goods in stock can be furnished. Write to ROGER MARYNEN, 29 rue de la Madeleine, Bruxelles, Belgique.

**EARLY AMERICAN FURNITURE**, very rare pieces. Highest prices paid. Must be all original and in good condition. L. RICHMOND, Freehold, New Jersey.

**CURRIER AND KELLOGG PRINTS**: Fishing, hunting, winter sports, western and railroad pictures, ships, etc.; flasks; blown glass; wash bowls and pitchers. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

**OLD SILVER SPOONS** and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**AMERICAN QUEEN ANNE FURNITURE**. Only those who have authentic pieces in original condition need reply. Mrs. RICHARD BARCOCK, Woodbury, L. I., New York.

**CURRIER PRINTS** bought, sold, and exchanged, rare copies as well as those of less value; early blown glass and rare bottles also wanted. FRANCES J. EGLESTON, Oswego, N. Y.

## FOR SALE

**ANTIQUE HOOKED RUGS** on approval. Return after week's inspection if dissatisfied. Write us approximate sizes, designs, colorings desired. Largest collection antique high grade hooked rugs in Connecticut. Half usual prices of rugs similar character. Large general assortment antiques. Send for list. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**RARE CLOCKS**: Willard banjos, Terry mantels. Early American silver, ship models, glass, furniture, pewter, primitive wrought iron, rare Currier prints. List on request. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**WE DESIRE TO GET IN TOUCH** with collectors of historical Americana, Washingtonia, Lincolniana, Frankliniana, naval chintzes, early American silver, paintings on glass, hooked rugs, glass, furniture, etc. List on request. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**ATTENTION ARCHITECTS AND BUILDERS**. Antique mantels, doors, hardware, wrought iron hinges, locks, corner cupboards. What are your requirements? WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**FINE COLLECTION OF OLD CHINA DOGS**: pair rare black registered Staffordshire dogs in collection of fifty-eight dogs, \$2500 if sold as a collection; also wax miniatures ranging from \$45 to \$100 for sale. Mrs. EDGAR MUNSON, Wyno Farm, R.F.D. No. 5, Muncy, Pennsylvania.

**NETTED TESTERS** for Colonial high-post beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

**SMALL PENNSYLVANIA CORNER** and wall cupboards in pine and maple; Pennsylvania Dutch water benches, dated stone plates; etc. NORA CHURCHMAN, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

**PAIR SANDWICH GLASS** whale oil lamps; Queen Anne mirror; duck-foot table; Spanish-foot chair; maple highboy; wagon seat. HARRY BLANCHARD, Center Sandwich, New Hampshire. Telephone 14-4.

**CARVED MAHOGANY LOVE SEAT**, rare; mahogany Napoleon bed, belonged to Civil War General. Photographs. Will sell for best offer. Mrs. A. J. FLETCHER, 1215 N. Vermine Street, Danville, Illinois.

**TWO SHERATON CARD TABLES** from Virginia, in one family five generations, pair \$600, history and photographs; handwoven sheets, bedspreads, other things. No. 860.

**SET OF GOLD BAND CHINA**, octagonal shape, very old, 34 pieces. Price, \$50. Mrs. H. A. LINCOLN, 2 Oak Knoll Terrace, Needham, Massachusetts. Telephone Needham 0466-R.

**QUEEN ANNE CURLY MAPLE LOWBOY**, exceptionally beautiful piece. Best offer over \$200. Information and photograph sent on request. LOUISE ALEXANDER, 136 Linwood Avenue, Ridgewood, New Jersey.

**CURLY MAPLE FIELD BED**; six-leg walnut table, \$45, mahoganyized; walnut corner closet, butterfly shelves; inlaid cherry grandfather clock; eagle appliqued quilt, \$15; maple candlestand, \$18. ROY VAIL, Warwick, New York.

**FINE OLD DECORATED CHEST**, dated and initialed; walnut desk; pine hanging cupboard; hutch table; walnut trundle bed. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**BLACKSTONE ANTIQUE SHOP**: Dutch-foot table; clothes cupboard; china closet with serving board; inlaid corner cupboard; mahogany and walnut secretaries; slant-top desks; pipe tongs; Paisley shawls. H. L. WILKINS, Box 29, Blackstone, Virginia.

**ERARD HARP** over 100 years old, very beautiful, and in excellent condition; once owned by Jessie MacLaughlin, a famous Scottish singer. For price and other information write V. W. PETERSEN, Forest Arms, Forest Hills, Long Island, New York.

**LOWESTOFT COFFEE AND TEA SET**, eighty pieces, white and gold monogram; also antique furniture. Photographs sent. No. 861.

**EARLY LIGHTING DEVICES** and related pieces; pipe boxes; 1768 Concklin family sampler; prints; flasks; blue china; Liverpool-ware. JOHN PAUL REMENSNDYER, Metuchen, New Jersey.

**HEIRLOOMS**: Smoky topaz, 40 carats, 22 carat gold mounting, 150 years old, immediate sale \$500; handwoven silk tulip shawl, first prize Philadelphia Centennial 1876, exquisite piece, perfect condition, hand-quilted, rose lining, \$300. Mrs. A. H. PAHL, 919 Oneida Avenue, Davenport, Iowa.

**GOBLETS**, thumb print, grapes; girandoles; brass samovar, marked; needle-point; Hoadley grandfather clock; large assortment of furniture, finished, also in the rough. CRAWFORD STUDIOS, Richmond, Indiana.

**ANTIQUES**: After having had hundreds of requests for photographs of antiques I have decided to send them to dealers or collectors who are really interested, but not to those who are looking for something for nothing, as that day has passed. J. K. BEARD, P. O. Box 784, Richmond, Virginia.

**N. CURRIER *The Fox Hunter***, framed, \$17.50; red, white, and blue pieced quilt, \$11, another gray and rose, \$16; pottery, \$1.00 up; hooked rugs, \$8.00 up. JOHN RAMSEY, Mount Savage, Maryland.

**OLD CHINESE COVER**, fifty inches square, of red satin heavily embroidered with gold; Parian and biscuit statuettes; decorated tinware; furniture; pictures; rugs; glass; etc. YE OLDE RED BRICK HOUSE, Opposite Common, West Brookfield, Massachusetts.

**PAIR OF WOVEN COVERLETS**, dark blue and white; Gaudy Dutch china pitcher; olive green half-pint flask, eagle each side; lavender and white Staffordshire plates; chintz quilts; Dutch plates, large rose design. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**CURLY MAPLE SLANT-TOP DESK**, 36 inches long, fine cabinet work; three Chippendale chairs, original rush seats, splendid condition. THE GREEN WINDOW GIFT SHOP, 41 Nahant Street, Lynn, Massachusetts.

**SET OF SIX HEPPLEWHITE DINING CHAIRS**, shield-back; table to match; oil portraits; carved white Italian marble mantels; additional list on request. H. W. LITTLE, 3517 Cornell Place, Clifton, Cincinnati, Ohio.

**BUREAU-DESK**, reeded posts, frame cherry, drawers mahogany, fan corners, inlay maple; walnut drop-leaf table, 72 inches. E. O. SIMMONS, 616 Wadsworth Road, CCC Highway, Medina, Ohio.

**DUNCAN PHYFE SOFA**; maple slope-top desks; banister picture mirrors; curly maple chest; high posted carved mahogany bed; Empire secretaries; lyre and pedestal-base card tables; small Empire sofas; gentleman and lady chairs; ogee mirrors; bureaus; etc. Western and southern dealers especially. Low prices. Lists and photographs. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**MAHOGANY REVOLUTIONARY WAR OFFICER'S chest**; print, *Fall of Richmond*; five one-piece-back and arm Windsor; solid mahogany Sheraton chest, refinished. E. W. COX ANTIQUE SHOP, 28 Chambersburg Street, Gettysburg, Pennsylvania.



**ALWAYS SOMETHING NEW IN STOCK**—general line constantly changing. Some fine coverlets for January trade. Free general list. W. P. McNary, Bannock, Ohio.

**HANDSOMEST DINING TABLES IN VIRGINIA**, genuine Duncan Phyfe, 74½ x 61½ inches, originally owned by Governor Bowie of Maryland. Wm. T. C. ROGERS, Leesburg, Virginia.

**SET OF SIX CURLY MAPLE** cane-seated chairs in splendid condition, \$90; flasks; colored lamps. Send for monthly list. W. McKAY PATTERSON, 1887 East Avenue, Rochester, New York.

**CURLY MAPLE**, cherry, and walnut furniture; bottles; prints; glass; china; lustre; pewter; shawls; coverlets; revolvers and Indian relics. YE ANTIQUE SHOP, 418 East Mansfield Street, Bucyrus, Ohio.

**COLLECTION** of 300 Currier & Ives prints, \$5.00 each, take the lot; also all kinds of antiques. 184 Chestnut Street, Manchester, New Hampshire.

**ANTIQUE HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**TRAYS**: scalloped edges, four or five old papier mâché, recently brought from England, original decoration in excellent condition, varying sizes, from \$50 to \$85, photographs sent. Mrs. DUNNELL, 86 Myrtle Street, Boston, Massachusetts.

**SEND FOR OUR LISTS** of exceptional oddities and exclusive items including ship models, old books, prints, maps, puzzles, etc. L. RAWSON STROCK, Antiques, 29 Plaza Drive, Berkeley, California.

**GREEN-EDGED PLATTER**; purple fingerbowl; Betty lamps; Chippendale mirrors; hanging bookshelves; tip tables; bureau-desk; curly maple bureau; cut-out corner washstand, bowl and pitcher; early pine. H. ANNIS SLATER, Belmont, New York.

**SMALL STOCK OF EARLY AMERICAN ANTIQUES** at cost—for whole stock. Furniture, pewter, glass, silver, prints, etc. G. C. WALRAD, 105 South Melcher Street, Johnstown, New York.

**A GOOD STOCK OF FURNITURE**, glass, hooked rugs, etc. Priced for dealers. Write your wants. J. C. RUDISILL, Gettysburg, Pennsylvania. R. D. 1, 5 miles south of Gettysburg on Baltimore State Highway.

**LOWESTOFT TEAPOT**, soup plate, eight cups and saucers with different coats of arms; four Lowestoft cups and saucers without handles, a 10 inch bowl (small time-crack). Reasonable price. HAROLD STAINFORTH, 83 Charles Street, Boston, Massachusetts.

**SIX HITCHCOCK-TYPE CHAIRS**; sunburst patchwork quilt; six small mulberry plates; snake's skin glass; three face compote; wine glasses; decanters; snuffboxes; card cases. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, On the Common, Bradford, Massachusetts.

**SET OF FIVE MAHOGANY SHERATON CHAIRS**; small dish-top mahogany tip-table; pair Queen Anne chairs; silver lustre teapot; pewter and brass candlesticks; Staffordshire dogs and figures. G. V. GLATFELTER, 29 Northampton Road, Amherst, Massachusetts.

**SETTEES**, forty-five of them, Windsors, Hepplewhite, block-back, decorated, etc.; chests; dough troughs; pewter; American pottery; stretchers tables; etc. Antique oil jars and rare garden urns and ornaments; also modern garden-ware. THE BARCLAY COMPANY, 732 Montgomery Avenue, Narberth, Pennsylvania.

**OLD SILHOUETTES IN PAIRS** for decoration, gifts, some collectors' types signed, Peale, Lord's, others, \$3.00 up. M. R. NUGENT, Central Park, Long Island, New York.

**LARGE AMBER GRANDDADDY FLASK**; quilted Stiegel flasks; historical bottles; hound pitcher; other rare pieces. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

**FLASKS AND BOTTLES**: Send for my January list of many. Everyone welcome. S. ERRINGTON, 9115 Crane Avenue, S. E., Cleveland, Ohio.

**1200 HIGHLY COLORED PICTURE** cards used in the seventies for children's scrap books, all loose and good as new, \$15. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**SET OF FOUR LE BLOND PRINTS**, \$50; pair of Stoddard decanters, \$35; cup plates; bellflower, and thumb-print glass. FIFIELD ANTIQUE SHOP, 135 Erie Street, Painesville, Ohio.

**PAIR OF SILHOUETTES** by Master Hanks of Mr. and Mrs. Schuyler Merritt, original old maple frames. Very fine and unusual. No. 865.

**LION OF SAINT MARK PENDANT**, precious medieval heirloom of solid gold, studded with eleven beautiful emeralds and enameled in different colors. Photographs on request. No. 864.

**100 GOOD PIECES OF CHICKEN** dishes; milk glass lacy dishes; majolica; china; blown glass; lion glass; old lamps; candlesticks; 8 blue historical scenery plates; lustre vases; all for \$150. FISCHER'S CURIOSITY SHOPPE, 429 Court Street, Williamsport, Pennsylvania.

**AUTHENTIC GUARANTEED ANTIQUES**: Stiegel funnel, \$10; light blue Stiegel creamer, \$35; Landing plates, pitchers; Sandwich turkeys, dogs; Dutch-foot walnut table; Baxter print, *So Nice*, best offer; pair of prism candlesticks with Sandwich opaque blue bases; Boardman teapot \$25; Richardson, \$18; opal berry set, \$7.50; Clews Jessup's Landing plate; Wood's Highland's platter. J. P. CONOVER, 5 Todd Place, Ossining, New York.

**WALNUT CARD TABLE**, cabriole legs, hoof feet; small, inlaid cherry chest, original lion brasses and escutcheons, \$150; Chinese Lowestoft bowl, 9 inches, ship with American flag two sides, \$60; flasks; etc. PRENTICE, 241 West Water Street, Elmira, New York.

**COMPLETE WALNUT STAIR RAIL**, 27 carved spindles and carved Newell post. Price on request. HENRY REVERS, OBERLIN ANTIQUE SHOP, Oberlin, Ohio.

**BATTERSEA ENAMEL** heart-shape three-inch box, \$35; Woods deep blue thirteen-inch platter (Genoa), \$18; pair china ten-inch cognole bottles, \$18; large Sandwich bellflower compote, \$11; pewter salt shaker, \$7.00; Sandwich pineapple four-piece set, \$12.50; large Jersey vaseline glass turtle, \$10; Jersey purple glass inkwell, \$25. KERNS ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

**MAPLE DUTCH-FOOT CHAIR**, \$55; cherry and mahogany Hepplewhite chest, old brasses, re-finished, \$125; large mahogany cornice mirror, Sheraton influence, original picture, \$60; 5 amber-ino diamond tumblers; punch bowl; Jenny Lind flask and others; china; jewelry; etc. Lifts. MABLE PERRY SMITH, 572 Chenango Street, Binghamton, New York.

**SET OF SIX CHIPPENDALE CHAIRS**, all perfect condition and genuine. PORTIA SHEARER, 125 Charles Street, Boston, Massachusetts. Telephone Haymarket 0942.

## OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

### WANTED

**THE FOLLOWING COPIES OF GODEY'S** Lady's Books, no plates or pages missing, bound or unbound: 1830—31, 33, 35, 36, 37, 39; 1840—44, 45, 46, 48; 1882—83, 84. Mrs. H. H. BENKARD, 220 East 62nd Street, New York City.

**PAMPHLETS AND BOOKS** relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**I WILL BUY OLD PAMPHLETS**, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

**STAMPS**: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

### FOR SALE

**AUTOGRAPHS OF FAMOUS PEOPLE** bought and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

**ANTIQUES**: Volumes I-X, unbound, cloth slip cases for volumes I-IV, new condition, complete with indices, \$30. GEORGE SCHREIBER, 4523 N. Carlisle Street, Philadelphia, Pennsylvania.

**ON THE OWAGO**, large size, Currier & Ives, \$100; Declaration of the Thirteen States, Washington at top; *Ad of Congress in 1845*, by Phelps, Duffell New York, size 24 x 30; Mary Ball, mother of George Washington, painted on glass 10 x 12. TRADITIONAL ANTIQUE SHOP, 123 Center Street, Conneaut, Ohio.

**SILHOUETTES**: All kinds framed and unframed, 5000 original Edouards, single or groups, \$15 each portrait. *History Silhouettes*, \$30. Send check with order. Write or call. NEVILLE JACKSON, 55 Bedford Gardens, Kensington, London, England.

**RARE CURRIER PRINT**, copy sold at Anderson Galleries for \$195, *The Rubber Put to his Trumps*, splendid condition, colors perfect, with margin 24 x 17¾ inches. Make best offer. HENRY REVERS, OBERLIN ANTIQUE SHOP, Oberlin, Ohio.

# COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

## ARKANSAS

**LITTLE ROCK:** MRS. ROWLAND THOMAS, 1519 West 7th Street. General line.

## CONNECTICUT

**DANIELSON:** QUINEBAUG VALLEY SHOP, 202 Main Street.

**DARIEN:** MR. & MRS. RALPH RANDOLPH ADAMS, 390 Post Road. General line.

## NEW HAVEN:

\*MARIE G. ARMSTRONG, Park and Chapel Street.

\*THE SUNRISE SHOP, 148 York Street.

**NEW LONDON:** THOMAS T. WETMORE, 447 Bank Street.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

\*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

**WATERBURY:** DAVID SACKS, 710 East Main Street. Early Americana.

**WESTPORT:** WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

## ILLINOIS

**CHICAGO:**

\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

**DECATUR:** RAINEY FARM ANTIQUES, MRS. JOHN C. RAINEY, Bloomington Road. General line.

\***GLENCOE:** FAIR OAKS, 615 Greenleaf Avenue.

## MAINE

**BANGOR:** THE THREE GABLES, 204 Broadway. General line.

**PORTLAND:** CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

\***ROCKLAND:** COBB-DAVIS, INC.

\***WALDOBORO:** WARREN WESTON CREAMER.

## MARYLAND

**BALTIMORE:**

\*OLD CHINTZ SHOP, 4 East Hamilton Street.

A. H. MURPHY, 12 East Read Street. General line.

\*THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

## MASSACHUSETTS

\***ACCORD:** QUEEN ANNE COTTAGE, KATRINA KIPPER.

\***AUBURNDALE:** WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

## BOSTON:

\*NORMAN R. ADAMS, 136 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*CRANFORD COTTAGE, 7 Smith Court.

\*LEON DAVID, 80 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*HENRY J. FITZGERALD, 81 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*HICKS GALLERY, 18 Fayette Street.

\*KING HOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*JORDAN MARSH CO., Washington Street

\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*WILLIAM K. MacKay Co., 7 Bosworth Street. Auctioneers and Appraisers.

\*NEW ENGLAND ANTIQUE SHOP, 75 Charles Street.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERY, 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 130 Charles Street.

\*THE PEASANT SHOP, 81 Charles Street.

\*I. SACK, 85 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

\*THOMAS & DAWSON, 39 Fayette Street.

\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

\*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

## CAMBRIDGE:

HARRIET WELLES CAPRON, 25 Avon Street. General line.

\*ANGELO LUALDI COMPANY, 4-22 Cambridge Street.

\*THE SIGN OF THE BULLSEYE, 50 Church Street.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

\*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

\*GREAT BARRINGTON: YEARS AGO, North Egremont Road.

\*GROVELAND: J. RAYMOND BLINN, 85 Main Street.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

## HYANNIS:

\*H. STONE'S ANTIQUE SHOP.

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Original mahogany settee covered with modern hand-embroidered velvet (background in rose).  
Fine mahogany tripod table with pierced gallery top.  
Mahogany and crossbanded Sheraton drop-leaf table.  
Four-fold leather screen.

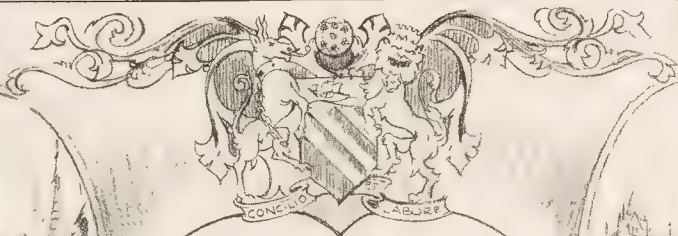
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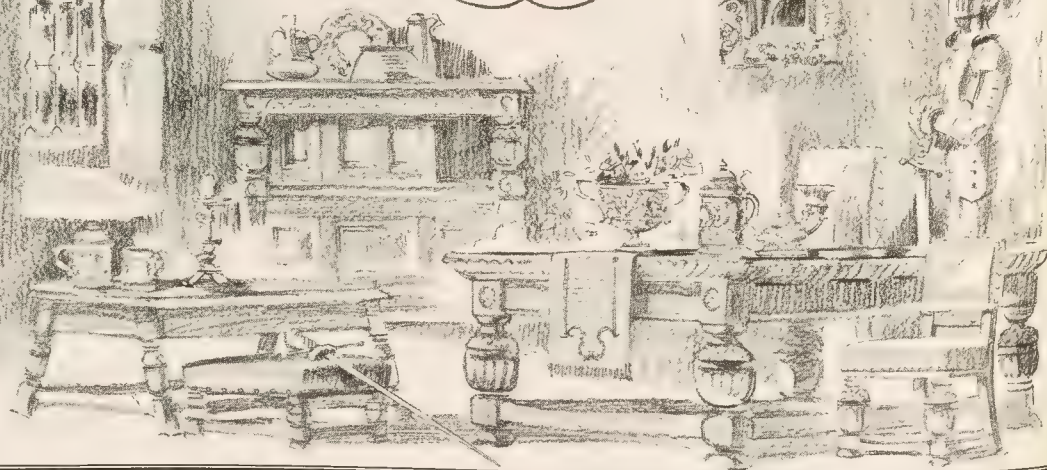
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Set of Chippendale Chairs — five side and one arm — original  
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Figure in Wood, Life Size, of Sir  
Walter Raleigh, fine condition. Price  
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## O M A R

### *Revised in Six Quatrains*



Wake, for the Sun behind the Eastern  
height  
Hath sunk, and in the session of the  
night  
The revel of the *Antiques* hath begun  
And a strange pantomime enthralis the  
sight.



An ancient Highboy with a creak  
proclaims  
His birthday in the time of gay King  
James  
His six legs tremble at the touch of  
Time  
While the soft worm is gnawing at his  
frames.



A hair they say divides the false and  
true  
And where there should be dovetail,  
lo! 'tis glue  
My master workman made me close  
and sweet  
And so his fingerprint runs through  
and through.



Then spoke a Mirror resting in a Chair  
My mistress never knew a day more  
fair  
Than when I first her dainty boudoir  
grace—  
Ah — would I could have ever dallied  
there.



Aye said the old Wingchair — I've  
held the rose  
The fairest of the fair — held fast and  
close  
And felt the soft carresses of her hand  
And trembling clutches of old age,  
that goes.



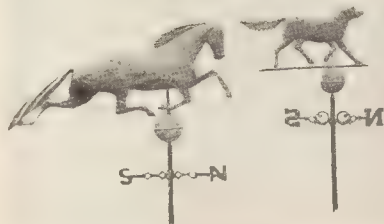
Thus through the still nocturnal hours  
the store  
Was filled with wraiths "en revel" on  
the floor,  
Then at the magic stroke the turmoil  
ceased  
And each stood silent in his place once  
more.  
— From *Stainforth's Miscellany*.



Sixteenth Century Ship *Mary Rose*, very finely and  
accurately built and decorated; overall length 38  
inches, \$350.



Model to Scale of Old Whaleship *Morgan*, finely  
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Old Weather vanes, \$65 each.



Barrel-back Wingchair in very good original  
condition, \$250; also Set of Six Sheraton Dining  
Chairs ready for cover — a fine old set, \$450.

*Written at Ye* BOSTON ANTIQUE SHOP

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Small mahogany bureau, fluted columns.

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Very fine column and scroll clock, original painting of Croton Fountain, N. Y.

Unusual six-legged Sheraton mahogany dining table.

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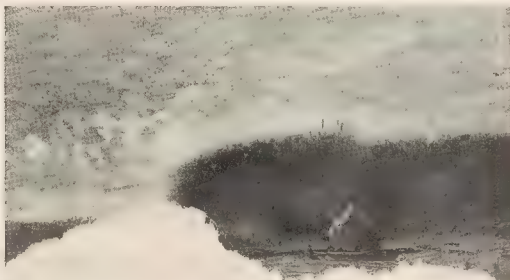
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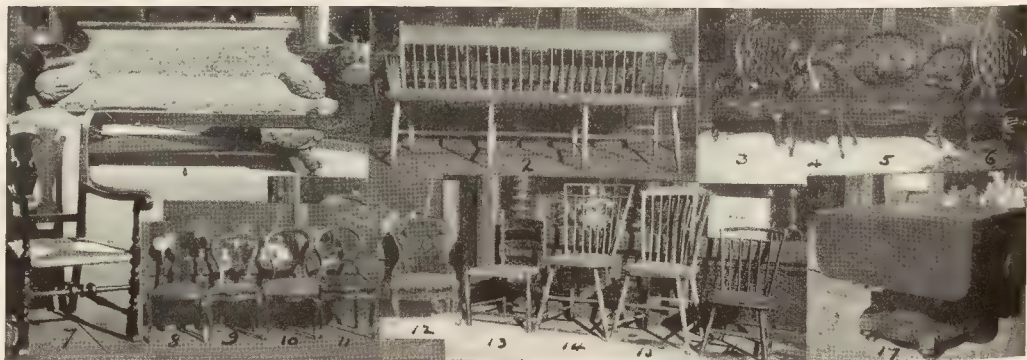
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FOOT'S *American Pewter*, FIG-  
URE 32, OPPOSITE PAGE 66.

CURLY MAPLE INLAID TWO-  
DRAWER STAND.

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As more and more books are published — and a new one covering some phase of collecting bobs up almost every day — it becomes

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necessary either to expand an already lengthy list or to begin a process of selection.

ANTIQUES chooses the latter alternative.

In due course a list of recommended books will be issued. It will be brief but explanatory. Meanwhile, collectors who wish to find helpful reading are invited to state their problem to the Book Department direct.

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ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume XI

FEBRUARY, 1927

Number 2

## The Editor's Attic

### *Love and Lithography*

It is, perhaps, unavoidable that, at this season, something be said for Saint Valentine and for the day dedicated to his memory. By *official* appointment — if the Attic correctly remembers — the good Saint is supposed to exercise beneficent oversight of persons afflicted with epilepsy. Yet through some confusion of thought, or of purpose, he has been popularly elected to patronage of the lovelorn. If, therefore, he becomes at times somewhat bewildered in the exercise of his functions, and fails to differentiate acutely between one class of his protégés and another, he is scarcely to be held accountable.

Yet the Attic has never been entirely satisfied with the reasons usually given for dedicating the birthday of Saint Valentine — February fourteenth — to the tributes and tribulations of lovers. According to forgotten authority, there are, in England, certain coastal districts where, at this date, courageous crocuses have a habit of pushing their saffron heads through the bleak mold of winter, and, therewithal, of rejoicing the hearts of persons with a preference for such upstarting blondes. And we are further told that, at similar place and period, the song of various precocious birds suddenly acquires an amorous note, and nesting time widely proclaims itself from yet unweathered choirs.

Possibly all this is true. But the Attic is rather more inclined to credit the theories of those erudite individuals who find, in the festal activities associated with the natal day of a convenient Christian saint, clear evidence of transfer from pagan customs that flourished in realms where February may, indeed, have occasionally been in flower, and where the perfume of sacred groves have invited to blithe romance.

In any case, the habit of signaling a specific winter's morn by sending forth anonymous missives of affection seems to be rooted in remote antiquity. In the course of centuries it has inspired some quite charming lyric verse and has been responsible for vast quantities of doggerel — both vapid and vulgar. And, in addition, during the middle years of the past century, it offered agreeable out-

let for the ingenuity of designers on copper plate and stone.

Sentimental the valentine decorations of that period — or any other — must be. But never were burin and crayon wielded with hands more deft than those which wrought the engravings and lithographs of the Victorian thirties and forties. Such hands were trained to trace the lineaments of things as seen by kindly eyes that looked on life through spectacles now rosy hued, now faintly violet tinted, and, as yet not focused to the perception either of antic isms or of new and nasty objectivities. So it was that, even for so purely a commercial product as publisher's valentines, they managed to contrive a pictorial and decorative dress that lent at least a flush of true color to pallid verse, and contributed some distinction of artistic sincerity to the mock heroics of the common rhymester.

The pleasant picture of this month's cover, by the way, is from a large collection of valentines belonging to Mrs. Elma Allée Weil. Its date must be very close to the year 1840.

### *Baxter's Star in Rubens' "Descent"*

FROM Miss Dorothy Hoskins, who wrote the article, *Baxter's Picture Printing*, in the November, 1926 number of ANTIQUES, comes the following note concerning the "star" which appears in Baxter's early editions of Rubens' *Descent from the Cross*.

Miss Hoskins remarks:

In the original painting by Rubens of the *Descent from the Cross*, the figure of the man halfway up the ladder shows on the left shoulder a strong high light, easily mistaken for a button or badge. Baxter's first impressions of this plate bear a star-like mark in this spot. Later on, this mark was deleted from the plate, but no other change was made by Baxter.

The print was considered to be Baxter's greatest success. Great numbers were sold in Roman Catholic countries. The brilliance of the coloring and the delicacy of the flesh tints are unsurpassed. When the mount carries the title in French, the plate was most probably printed for the French Exhibition. *Le Blond* printed from the plate in its altered state; but there are no *Le Blond*'s showing the star, and the Baxter work is infinitely superior in every way.



## Washington Silver

IN a discussion of *Some Significant Silver*, published in the March, 1926 number,\* appears illustration of a silver slop bowl attributed to G. A. Burnett, that being the form in which the name of the maker appeared in the official catalogue of the Washington exhibition of portraits and silver from which the specimen was selected for reproduction. To W. Lanier Washington the Attic is indebted for correction of an error thus repeated. The first initial of Burnett's name should be written C, for *Charles*, not G, for heaven knows what.

### By C. A. Burnett

ACCORDING to Mr. Washington, Burnett worked in Alexandria, Virginia, where he turned out silver for General Washington and for less distinguished members of the family. Bills for services, still preserved, indicate that

Burnett was, for a time, associated with one Rigdon, under the firmname of Burnett & Rigdon; but no silver bearing the dual entitlement is known to the Attic's informant. Burnett usually marked his silver C. A. BURNETT printed in full,



Fig. 1 — SILVER BEAKER (1799)

One of a set made by C. A. Burnett, of Alexandria, Virginia, for General Washington, who gave them as a wedding present.

though on repair work he contracted this mark to the three initials C. A. B. Mr. Washington has kindly supplied photographs of a small silver beaker, three and one-eighth inches high, made by Burnett for General Washington, in 1799. It is one of a set that, not long before his death, the General gave to his wife's granddaughter, Eleanor Parke Custis, at the time of her marriage to Robert Lewis, son of Washington's only sister, Betty, wife of Colonel Fielding Lewis. The cup in question is engraved *G. W. to E. P. C. 22<sup>d</sup> Feb'y, 1799*. On the bottom



appears the maker's mark as shown in the accompanying illustration.

### By Edmund Milne

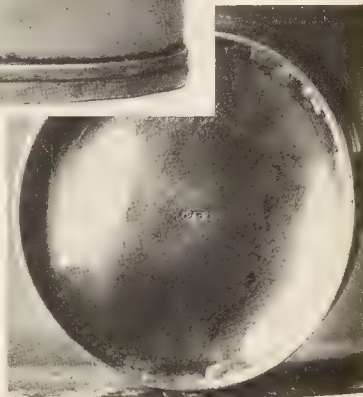
ANOTHER piece of work which Burnett accomplished for the General was the rebotoming of some silver camp cups which Edmund Milne of Philadelphia had made in 1777. Milne's bill for his work — an interesting document — is here reproduced. It calls for the sum of eight pounds, eight shillings, for making twelve silver cups, at fourteen shillings each. Total weight of all the cups was eleven ounces; wastage in making was, apparently, slightly over one ounce. General Washington, having supplied sixteen Spanish silver dollars weighing thirteen ounces and eighteen pennyweights, is credited with the difference, which reduces his bill for workmanship on the cups to six pounds

and thirteen shillings. The heavy allowance for bullion silver, twenty shillings per ounce, is worth noting. If General Washington had paid his entire bill in hard money, the making of his cups would then have stood him something in the



Fig. 2 — SILVER CAMP CUP (1777)

One of a dozen made by Edmund Milne of Philadelphia for General Washington. Several of these cups were subsequently rebotomed by C. A. Burnett of Alexandria, who marked his work with his initials. Height of cup about 3 3/4".



neighborhood of seven and one-half dollars, as against nearly as many pounds.

Several of these Milne cups, like the Burnett beaker, are now owned by W. Lanier Washington, who has supplied photographs of one of them, which, doubtless owing to hard usage in the field, came to require rebotoming. The operation was performed on this and some other pieces of the set by Charles A. Burnett, who identified the repair by stamping it with his initials only. The accompanying illus-

\*See ANTIQUES, Vol. IX, p. 162.

1777 His Excell: Gen: Washington to Edm: Milne Dr  
 To Make 12 Silv: Camp Cups w<sup>th</sup> 11/2 14/8a L. B. 8. 8. 8.  
 Aug: 20 To the Wharfton Dr - - - 1. 3 - - -  
 C By 16 Silv: Doll: - - - 13. 18  
 Remaining 1. 15 a 20/8a 1. 15 -  
 Ball: due 6. 13

Fig. 3 — SILVERSMITH'S BILL (1777)

Submitted by Edmund Milne of Philadelphia to General Washington for making a dozen silver camp cups. Material in the form of silver coin was supplied by the General. This bill and two of the cups are owned by the Museum of the United States Naval Academy at Annapolis.

tration shows one of the cups in elevation, and, again, overturned. The latter view clearly exhibits the solder marks of mending as well as the initials of the mender. Five of the cups, as their marks attest, underwent the ministrations of Burnett; the others still carry the imprint E. MILNE.\*

### Button and Button

A VERY interesting example of the campaign devices of sixty-odd years ago has recently come to the attention of the Attic. It is a tintype portrait of Abraham Lincoln, and framed in soft, bright metal. It now belongs to the New Hampshire Historical Society.

When first it came into the hands of the Society, the oval, not immediately recognized as made for electioneering purposes, aroused a good deal of comment. Some critics believed it to be an original and hitherto unrecorded photograph of the great President, which, by one of those tricks which the unimportant and spontaneous sometimes play upon the carefully foreordained, revealed qualities of spiritual beauty and contemplative profundity lacking in the politely studied delineations of official photographers.

Others were unable to agree to this enthusiastic appraisal. To them the tintype's dome of intellect appeared a little too pulpy in quality, the rapt expression of the eyes too Byronically artificial, the hollowiness of cheek suggestive too little of

rugged vigor, too much of mock melancholy and spurious asceticism. In short, these doubters were more impressed by the fundamental unreality of the portrait than by its superficial sweetness and light.

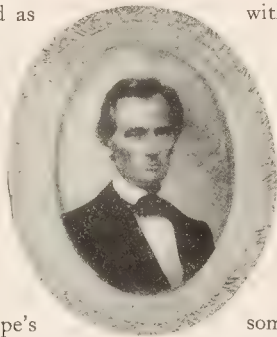
In the upshot, the doubters proved to be correct. Careful examination of an enlargement of the tintype disclosed the item, not as a photograph from life, but as a tiny derivative from a lithograph, which, in turn, had apparently been based on one of Brady's well-known pictures. The lithographer, true to the aesthetic etiquette of a period in which artists were wont to perpetuate those physiognomic vacuities known as "ideal heads", had wiped the Presidential countenance clear of its honest homeliness and had substituted a standardized mask, a universal prescription of classically refined proportions, glazed with a varnish of sticky romanticism.

And the sad part of it is that this clap-trap presentment stirred genuine emotion in the hearts of many wise and worthy persons.

### A Costly Button

WHILE the topic of buttons is uppermost, the Attic is reminded of that most elusive signer of the Declaration of Independence, Button Gwinnett, whose autograph—one of the rarest known—recently brought some twenty thousand dollars at auction in New York. Naturally, so tall a price for so comparatively insignificant an item as a man's signature gave news value to the transaction. It was thus reported in the columns of the *San Antonio Light*:

HARTFORD, Conn., Dec. 11. — Political documents of early colonial history, letters bearing valuable signatures, and stories of Indian wars were found today in a small horsehide trunk that had been untouched for 125 years, when a Boston broker transferred the trunk to a collector of antiques in Providence for a sum of \$28,000. Among the rare valuables found was a button signed: "Gwinnett."



\*Illustrations of the Edmund Milne camp cups and the bill for their making have been previously published in Francis Hill Bigelow's *Historic Silver of the Colonies and Its Makers*, New York, 1925, pp. 79, 80. One of these cups which had been in the collection of the late William Whiting Nolen sold at the Anderson Galleries in January, 1924, for the astonishing sum of \$1525. Seven years earlier, in April, 1917, two of the set brought, at the same galleries, \$325. Whether or not it was one of this particular pair that passed at the Nolen sale the Attic does not know.





Fig. 1 — JAMESTOWN, ST. HELENA  
 Drawn by Heine and Brown, lithographed by Sarony.

## Why Only Currier and Ives?

By CARL W. DREPPERD

**A**RGUMENT seems to be out of the question. Currier and Ives today hold undisputed sway as kings of American printmakers. They maintain, so to speak, a kind of mystical position, comparable to that of Stiegel in the field of Early American Glass. I have asked not a few print-sellers the why's and wherefore's of this situation, and have received but a shoulder shrug for my inquiries. "You ask why?" said one, "go find us better prints and your question is answered."

Without seeking kinship with those fussy individuals who, when affairs do not go entirely to their liking, exclaim, "Gentlemen, something has got to be done about it", I am none the less inclined to put forward some other American claimants for the lithographic crown held by N. Currier and his late partner, James M. Ives. Perhaps many will call my candidates mere pretenders, thinking, as they speak, of the thistle wineglasses that once were poised over a bowl of water before the health of an absent Stuart Prince was drunk; but, pretenders or no, let me introduce my

claimants, one by one, and by their works let them be judged.

Attention, then, ladies and gentlemen! Sarony and Company of New York are now before you, represented by two prints from the portfolio of that monumental work, *Narrative of an Expedition to Japan*, published by order of the Congress of the United States, in 1856.\* Scarcely seven by nine inches in size, the Sarony entries are altogether charming — historic too, for they show Commodore Perry's American Squadron on its history-making expedition to the Isle of Nippon in the years 1852-1854. Have Currier and Ives done anything better in the way of prints of shipping than these examples, drawn, in collaboration, by Messrs. Heine and Brown?

\* \* \*

I now have the honor, gentles, to introduce the firm of

\*Napoleon Sarony was a lifelong lithographer, having begun his career in that capacity when but thirteen years of age. He was apparently both painter and draftsman on the stone. The Pennells, in *Lithographs and Lithography*, state that the entire series of Sarony's works is owned by the Smithsonian.



Fig. 2 — CAPE TOWN AND TABLE MOUNTAIN  
A lithograph by Sarony, from a drawing by Heine and Brown.

Childs and Inman, displaying, in the natural modesty one expects from pretenders, but two prints. But they are American prints, mind you, published to accompany the *Cabinet of American Field Sports*, 1838.\* Breathes there an antiquarian with opinions so fixed as not to envy the owner of

\*Childs and Inman, engravers and lithographers, in business together in Philadelphia (1831-1835) were both artists, the former an engraver, the latter a competent worker on stone. Their deaf and dumb apprentice, Albert Newsam, became one of the foremost lithographers of his day. Childs and Inman brought P. S. Duval from Europe to supervise the lithographic department of their business. In 1845 Childs abandoned engraving and entered newspaper work.

*Woodcock Shooting* and *Rail*, so spiritedly pictured by Childs and Inman, in colors, from drawings by T. Doughty? I will leave it to the court genealogist to investigate the lineage of my firm of pretenders. For myself, I care not whether their business was large or small, whether they flourished long, or for but a brief span; their work remains, and those who know good things will seek it out and take joy in it.

\* \* \*

\*Thomas Doughty, a self-taught landscape painter, born in Philadelphia, 1793; died in New York City, 1856.



Fig. 3 — WOODCOCK SHOOTING  
Printed in colors from drawings by T. Doughty.



Fig. 4 — RAIL  
From Childs and Inman's press, reproducing a drawing on stone by T. Doughty.





Fig. 5—"AMERICAN BUFFALO"  
Drawn on stone by M. E. D. Brown.

I am afraid there is a wrinkle in the aristocratic nose of the court announcer as I drag in plain "Mister" M. E. D. Brown, of Number 5 Library Street, Philadelphia. Who is the man? Who ever heard of him? What is he doing in the illustrious company of early American printmakers? He is here, friends, merely to present two prints for your approval, one of them an exquisite bird picture that might almost have come from the blocks of a Hiroshige; the other a sporting print, so thoroughly American that all others seem insignificant beside it. *American Buffalo* is the modest title, and yet is not the buffalo our most famous "big game", and the Indian the first American? By the shades of Miles Standish, here is a print that will not be out of place hanging over a sunflower chest or a gateleg table!

\* \* \*

And while we are about it, let me

introduce William E. Hitchcock of Philadelphia, who desires to offer merely two bird prints that he made for the United States government, in 1856. These, too, were drawn to illustrate *Perry's Japan*, but somehow they have escaped from their portfolio and now adorn a boudoir. The titles have been discreetly hidden under cream-colored mats, for who, after reveling in the color of the pictures, de-

sires to see *heterornis sericea* or *ixos haemorrhous* staring him in the face? For some months, in *ANTIQUES*, a gentleman has been advertising for a set of the plates to accompany *Perry's Japan*. With these examples before us, we know that he knows what he is about. Good luck to him; may he locate the object of his quest!

\* \* \*

How does one express, in print, the blare of trumpets and the pounding of drums? If the thing could be done



Fig. 6—BLUE JAY AND RUBY-CROWNED WREN  
Lithographed at Number 5 Library Street, Philadelphia, from a drawing on stone by M. E. D. Brown.

successfully, it should be done now, as we introduce the maker of two of the finest American prints, military and naval, that have ever been done in the land. Bring forth the best of England's color-plate books — the work of Cruikshank and the work of Alken. Are they superior? No! Yet these prints on display are the result of a Philadelphia partnership, that of Huddy and Duval, who, in 1839-1841, conceived the idea of glorifying the exploits and accomplishments of the American army and navy.\* Short-lived as was the effort, a few choice prints have come down to us. They are more than scarce — they are actually rare — but who, owning *The Capture of H. M. Ships Cyane and*

\*Of Huddy no ready data are at hand. Duval, originally in the employ of Childs and Inman, became successor to the former in the lithographic business. In 1850 his firm card read, *P. S. Duval's Lithograph and Color Printing Establishment*. At another time the firm name was Lehman and Duval. About 1865 Duval and Hunter published color reproductions of Philadelphia paintings. Concerning M.E.D. Brown and William E. Hitchcock, both competent artists, adequate published data appear to be lacking.

Fig. 7 — BIRD PRINT MADE FOR THE UNITED STATES GOVERNMENT (1856)  
Lithograph of William E. Hitchcock, Philadelphia.



Fig. 8 — ORNITHOLOGICAL PLATE MADE TO ILLUSTRATE PERRY'S "JAPAN" (1856)  
Lithograph of William E. Hitchcock, Philadelphia.



On the 15. 56

Fig. 9 — REPULSION OF THE BRITISH AT FORT ERIE  
P. S. Duval, lithographer, Philadelphia.



*Levant by the U.S. Frigate Constitution or Repulsion of the British at Fort Erie*, would exchange them for the set of *Four Seasons* by Currier — or a whole flock of clipper ships, good doggies, darktown fire brigades, and Civil War caricatures?

\* \* \*

I have introduced my claimants. Each is represented by only two prints from the many that they have made. I am not sure, even, that the examples I have selected are

the best works of the respective artists. But, if I have introduced some new names to the readers of ANTIQUES, I shall be content.

The lithographers of America were a goodly company, and the work of all who flourished prior to 1860 is worth of study. Somehow, I believe that, when the final word is written about them, while Currier and Ives will be set down as the most prolific, some other, today unhonored and unsung, will be recognized as the greatest master of the craft.

## New Wings for an Old Butterfly

By THE EDITOR

PICTURED herewith is the frame of a butterfly table in the condition in which it was found in Trumbull, Connecticut, by Henry H. Taylor, of Bridgeport (Fig. 1). The piece originally hailed from Portland, Connecticut, where it was made, probably, in the early seventeen hundreds.

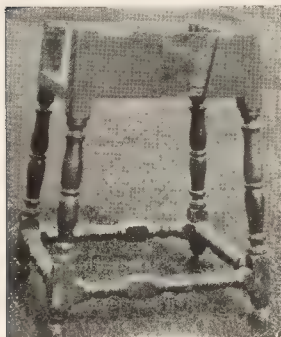


Fig. 1

This frame, which is of maple, displays two notable peculiarities. First, the legs rake at an obtuse angle to the frame. Second, the blocks of the stretchers on which the butterfly wings were originally pivoted show that these wings offset each other, instead of being centred in direct opposition, as was the usual custom. Furthermore, pivot holes in the

frame indicate that a very narrow top board had necessitated pivoting the upper part of the wings on the frame, rather than on the overhang of the top. Additional evidence of the original narrowness of the top is discoverable in two slots into which the wings could be folded, out of the way of the leaves, when the latter were dropped.

Mr. Taylor did his own work of restoring. The shape of the slots in the frame gave, of course, sure index to the size, thickness, and shape of the upper part of the original, but long-lost, butterfly wings. An old drawer front helped fill the void left when the earlier drawer disappeared. For restoring the missing top, Mr. Taylor reduced an old tulipwood top which had become separated from its frame. He was able to retain the early tongue-and-groove

joints between top and leaves, and the old wrapped-joint hinges.

Though the top of the table frame is slightly oblong, twelve by fourteen inches, to be exact, Mr. Taylor felt justified in making the restored top in the form of a perfect circle twenty-nine inches in diameter—a size determined by the spread of the wings and by judgment of the general proportions of the table as a whole. The finished accomplishment is shown in Figure 2.



Fig. 2

Question as to the accuracy with which the present owner visioned the original state of his table is likely to be raised only with reference to the shape of the two butterfly wings, which, in their elongated triangular form, constitute rather exceptionally conspicuous adjuncts to so dainty an article of furniture. Yet Figure 872 in Wallace Nutting's *Furniture of the Pilgrim Century*\* supplies material to support argument in favor of this form. Figure 871, in the same book, however, offers an alternative suggestion. Mr. Taylor would, it seems, have been on reasonably safe ground had he restored his table somewhat as shown in the accompanying sketch (Fig. 3). Evidently, in a case of this kind, where one is dealing with a virtually unique specimen of a general type, there is much room for freedom of judgment and very little for dogmatic assertion as to right or wrong.

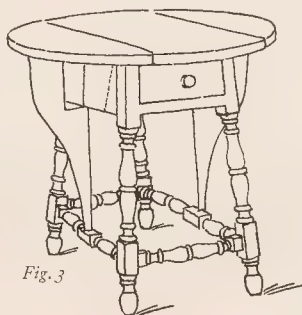


Fig. 3



\*Framingham, 1924. p. 570.

# Colonial Firearms

## Part I

By HOWARD M. CHAPIN AND CHARLES D. COOK

*Illustrations from the Cook collection, except as noted otherwise*

IT is hard for us in the security of our modern complex and well-policed civilization to realize the importance of firearms in the humdrum routine of the daily life of the early settlers of America. To the pioneer, indeed, the long-barreled rifle was literally the staff of life. For years many of our New England villages were in constant danger of Indian attack, and it was absolutely essential that dependable means of self-protection should constantly be at hand, in every household.

Early Colonial legislation in regard to firearms gives proof of the urgency of this need. Then too, the meat supply of the early settlers and, for many years, the supply for a large proportion of New England's population consisted chiefly of game bagged by the hunter. Fur, too, was one of the chief exports of the infant colonies, and the extensive, lucrative, and important trade in peltry rested to a considerable degree upon the use of firearms.

Traders, explorers, and hunters, all alike, lived primarily by the use of their muskets or rifles; and the folk of all frontier settlements, whether those along the coast in 1630 or those inland in later years, depended upon similar weapons for

their security. The oceans of those uncertain days, too, were as unsafe as the land, and no vessel put to sea without a supply of small arms and ammunition. All the larger vessels mounted cannon. In a word, the settlement of New

England would have been impossible without firearms. Upon the use of such arms, security, livelihood, and commerce depended; guns, powder, and shot were as much a part of daily life—as much a household necessity—as most of the so-called necessities are to us today.

In delving into the history of America's past, antiquaries, collectors, and philanthropists have built up large public collections of books, of furniture, of Indian objects, and of household utensils in pewter, glass, and pottery. But where is there a great public collection of the types of arms illustrative of the periods of our Colonial and Revolutionary history? Nowhere. Firearms, indeed, constituted one of the rarest categories of the utensils that were extensively employed in the early days of our history.

Few, very, very few, of the arms used in America during the seven-

teenth century have come down to the present. The first half of the eighteenth century, likewise, makes but a scant

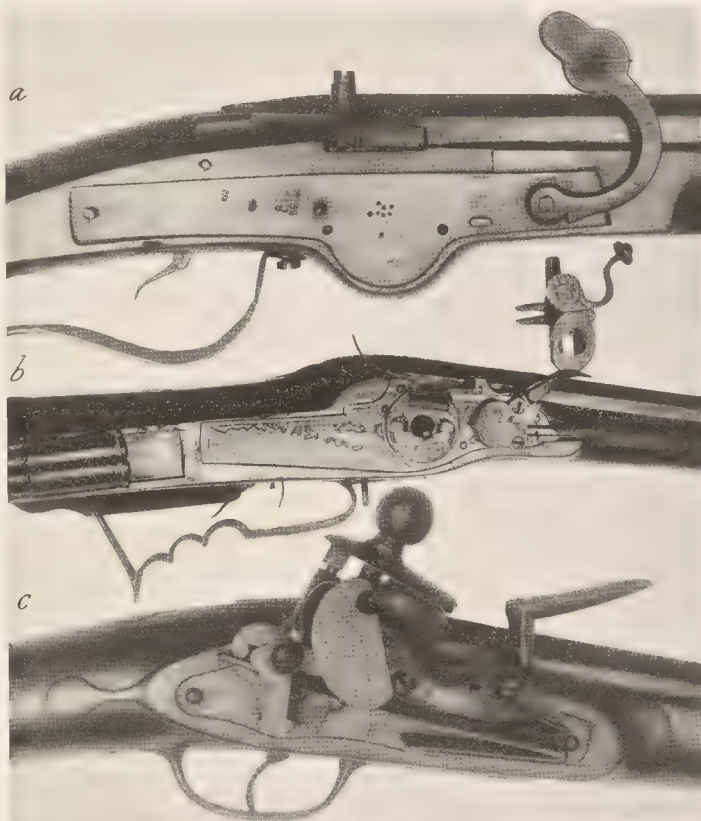


Fig. 1 — THREE TYPES OF EARLY FIREARMS

**a. MATCHLOCK**

The slow match, or coal, was placed in the end of the serpentine, which, swinging backwards, would bring the coal in touch with the powder.

**b. WHEEL LOCK**

The jaws of the cock carried a piece of flint, or iron pyrites, which, when brought backwards in contact with the wheel, would send off sparks when the wheel was set in motion. The lock is ornamented with hunting scenes.

**c. MIQUELET**

An early French flintlock of the miquelet type, showing the outside mainspring, the L-shaped frizzen, and the early form of cock. This piece was made in France but used in the American colonies.





Fig. 2 — SNAPHAUNCES

(Left) — SNAPHAUNCE

An early flintlock, showing the snaphaunce type of frizzen, having the mainspring inside, and an early form of gooseneck cock. The lock is rather ornate

(Right) — SNAPHAUNCE

Internal mechanism of snaphaunce shown at the left.

showing, and it is not until we reach the Revolutionary period that we find enough arms extant to warrant many definite conclusions as to the details of the types used. The reason for this is that obsolete arms are cumbersome and awkward to handle; hence, a weapon outworn is usually made over or thrown away. Remarkably few have been preserved for sentimental or decorative reasons; yet it is this few, together with some others, saved by carelessness rather than design, that makes up the remnant of early specimens still extant.

#### FIRST ARMS AND ARMOR

The early colonists of New England brought the civilization of old England to the new world. As part of this civilization they carried military accoutrements; *armor, halberds, pikes, half-pikes, swords*, and the various sorts of cannon then in use; *saker, culverin, demi-culverin*, as well as flintlock muskets, often called *snaphaunces* — then something of a novelty — the reliable old matchlock muskets, and a few of the more expensive wheel locks.

The armor that our ancestors bore from England is illustrated in many portraits of the worthies of early New England. Some of these portraits, notably those of William Penn, Sir Nathaniel Johnson, and Fitz-John Winthrop have been reproduced in Mrs. Earle's *Two Centuries of Costume in America*. Samuel Gorton, the eccentric founder of Warwick, Rhode Island, imported a suit of armor which he presented to his friend, the Indian sachem Miantonomi. The donation proved most unfortunate for its recipient, for, when the Narragansetts were routed by the Mohegans,

Miantonomi, overwhelmed by the weight of his armor and unable to keep up with his fleeing braves, was overtaken and captured by his enemy Uncas, by whom he was soon afterward put to death.

Halberds, though powerful weapons in mediaeval Europe, were not serviceable in the guerrilla warfare of our primeval forests. The portrait of Thomas Venner, of Salem, shows his halberd over his shoulder, but in some thousand inventories in Essex County made between 1635 and 1682 only ten mentions of halberds have been found.

#### ATTRIBUTING FIREARMS

How often are we regaled with the story of the unearthly in a dingy attic of an ancient musket that doubtless saw service in the days of Miles Standish! Occasionally such a yarn proves true, but more often the weapon is of a much later time. Our friends, the collectors and connoisseurs of furniture, or pewter, or pottery, who report the stories of rare old firearms, are seldom able to test the validity of these extraordinary tales. Often a long personal trip has to be made, or the gun has to be packed and shipped a considerable distance before a competent expert can determine its age and shed some light upon its history. Yet, while the collector of antiques infrequently has the knowledge to classify firearms — even approximately — with regard to age, it is really not difficult to determine, within relatively few years, the date of manufacture of almost any old musket or rifle.

The most puzzling phase of the problem of date assignment is attributable to two very common circumstances.



Fig. 3 — JIREH BULL LOCK

A transition form of early flintlock, used in King Philip's War. Owned by the Rhode Island Historical Society Museum.



Fig. 4 — JIREH BULL LOCK

Internal mechanism of lock shown in Figure 3. Owned by the Rhode Island Historical Society Museum.

In the first place, a great many old guns, *as found*, are what might be called *assembled pieces*; that is, they were not made at one time, but are constituted of parts produced sometimes in widely different periods, by various manufacturers. Again, confusion arises from the circumstance that the locks of many ancient muskets have been transformed from *flintlocks* into *percussion locks*.

#### ANALYZING A FIREARM

To fix the date of any firearm we must first learn to analyze the weapon, to judge its major parts separately and then in their assemblage. It must be borne in mind, therefore, that the musket, or rifle, for purposes of historical study, is usually divided into three parts; the *lock*, the *stock*, and the *barrel*.

#### FAMILIAR LOCKS

The lock, of course, is the first part to demand our attention. The guns found in old farmhouses in America are usually of three types: (1) *flintlocks*, (2) *flintlocks that have been made over into percussion locks*, and (3) *percussion locks*. Percussion lock pieces belong in the nineteenth century, and date certainly since 1820, probably later even than 1840. Indeed, even so recently as the Mexican War (1845) the United States government had not given up the use of flintlocks.

The flintlock that has been transformed into a percussion lock is easily recognizable by the *nipple* or *cone* that has been screwed into the barrel at the touchhole, and by the *shape* of the lock plate. As a general rule, the flintlocks that have been transformed into percussion locks represent a rather late period of their type—say, from 1763 on. The reason for this is, that when transformation occurred, sometime between 1820 and 1850, most arms surviving from a period earlier than 1763 would have been too obsolete to be worth remodeling.\*

An untransformed flintlock may be found that dates from the seventeenth century; or it may be as late as the early part of the nineteenth century; but it will probably be a survivor from the time of the later Colonial Wars or from the Revolution. In some rare instance a collector may stumble upon a wheel lock or a matchlock piece of the seventeenth century, but such finds are too uncommon to be hoped for. Matchlocks and wheel locks were, however, occasionally made over into flintlocks.

#### MATCHLOCKS†

The earliest mechanical form of ignition was supplied by the *matchlock*. A piece of slow match was held at the end of a curved metal arm, called a *serpentine*, which, by means of a lever or trigger, was, as a rule, brought backward and downward so that the lighted end of the slow match would ignite the charge of powder. This charge of powder, called a priming charge, had been placed in a small metal pan on the side of the barrel, from which a hole led through the side and into the breach of the barrel

itself. When the slow match ignited the *priming charge* of powder in the pan, the fire passed through the hole in the barrel and ignited the heavy charge of powder within. The consequent explosion expelled the bullet.

Better results were obtained by using a fine powder in the pan and a coarse powder in the barrel.

*The disadvantages of the matchlock were that the slow match had to be kept lighted to be of use, and that at night this light could be seen by an enemy. Furthermore, the lighted coal of the slow match is said to have interfered with correct aiming of gun.*

#### WHEEL LOCKS

The wheel lock consisted of a steel wheel which was revolved rapidly by a spring mechanism released by a push-button or trigger. This wheel revolved against a piece of flint or iron pyrites, and, by throwing sparks into the powder, ignited it. The wheel lock was superior to the matchlock in that it displayed no light, and that it called for no constantly ignited match. On the other hand, its mechanism was complicated; for the spring of the wheel lock had to be wound up, it was expensive, and liable to get out of order, particularly in unskilled hands.

#### FLINTLOCKS

In the flintlock, a piece of flint is held in the jaws of a hammer operated by a spring which is released by a trigger. When released, the hammer drives the flint against the steel *frizzen*, or upright part of the pan, thus sending off sparks that ignite the priming powder.

#### PERCUSSION LOCKS

The percussion lock does away with the pan. In the early period of this type, the priming charge was placed in a cap that was put on the nipple. A blow from the hammer on the nipple ignited the fulminate in the cap and the spark passed through the nipple to explode the powder in the barrel. In a still more modern development, the hammer falls directly on the end of a cartridge which encloses powder and bullet together in a single package.

#### ASSEMBLED PIECES

In studying an old firearm, after the age of the lock has been approximated, the *barrel* and the *stock* must be examined before judgment as to the age of the piece as a whole is determined. For if, as is so often the case, the arm has been assembled, the lock, stock, and barrel may all be of different periods.

#### STOCKS

The stock of a rifle or musket is likely to be most modern of the three parts. Since it is made of wood, it is particularly subject to breakage. If this wood has been derived from some of our native fruit trees, such as apple, pear, or cherry, it is probably of American manufacture. Nevertheless, it may have been made to replace an earlier English-made stock on an English-made gun.\*

\*While it has generally been assumed by collectors that gun stocks made of native American wood were produced in the Colonies, this judgment may not be entirely justifiable, for, from a letter written August 10, 1657, by Evert Pietersen, a school teacher at New Amsterdam, it appears that it was at least planned to export such wood to Europe. Pietersen wrote: "Your Honors are also informed that there is considerable black walnut timber here to make gun-stocks with; you

\*The Kentucky rifle would be an exception.

†It is to be remembered that the desiderata of firearms are: (1) rapidity of fire; (2) accuracy of fire; (3) range of fire. The effort to achieve these ends, either singly or as a whole, accounts for the evolutionary changes which human ingenuity has wrought in projectile-throwing arms.



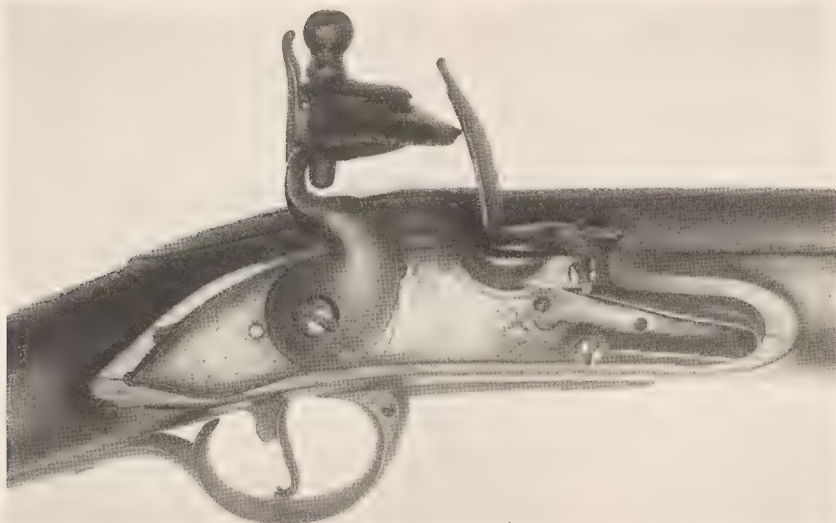


Fig. 5—A TYPICAL FLINTLOCK (middle of the eighteenth century)  
Of English manufacture, dated 1748, and used in the colonies. Note the gooseneck cock.

#### BARRELS

The barrel, in many cases, will prove to be much older than the stock, and often older than the lock. If the barrel bears no marks, it is probably American-made, and not later than the Revolution, although many of the American-made Revolutionary barrels bear proof marks—as do almost all the English and French barrels. Any proof marks on both barrel and lock should be carefully copied or rubbed and shown to an expert. The length of a barrel offers but a poor clue to age or provenance, for a great many of the old gun barrels have been shortened.

#### LOCKS

Most French and English locks are marked with the makers' marks, and, if government property, with the Royal cipher as well. A few American-made Revolutionary locks are marked, but not many. The fact that a lock is not marked on the outside does not prove that it was made in the Colonies, for some English makers, especially Ketland, made locks for export and put their mark

can have enquiries made of the gunsmiths what it is worth, and whether they purchase by the stick or foot, and how long the pieces must be, and then calculate the profit to be made on it. It costs only the labor, and makes good ballast, for a great deal of it is worked up at home."

As to the importation of walnut into England, whether for furniture or for other articles, there is abundant testimony in contemporary English advertisements.

on the inside, perhaps so that Colonial dealers could sell them as their own make.

#### MARKS

The marks on the stock, butt plate, and trimmings of a gun, and some of the marks on the barrel—particularly numerals such as 58 for 58th Regiment—are usually marks of ownership.

#### EARLY MIXTURES OF ARMS

The guns used in the English Colonies in America might well be called *Anglo-American*, for they were generally made in England and imported into the Colonies; and the few produced in America followed the patterns in vogue in England, except, of course, the rifles, which were a development of the middle Colonies during the eighteenth century.

The Pequot War occurred in 1637, at a time that might be considered a period of transition for firearms. Many of the old matchlock guns were still in use side by side with the more expensive and elaborate wheel locks. The newer snaphauncs, or *miquelets*, as the early flintlocks were called, though not really perfected, were rapidly coming into use. It is entirely possible that muskets of all three types were used in the Pequot War, although, on account of the meagerness of existing records, it is not possible for us to determine the matter at this late date.

The common-property arms of the Puritans of Boston—



Fig. 6—KING TOM NINIGRET'S GUN  
Showing a flintlock transformed into a percussion lock. This musket was made in France and is what is known as a *Charleville 1763*. It belonged to King Tom Ninigret, Chief of the Narragansett Indians, who died in 1769. In the early nineteenth century it was made over into a percussion lock. The pan has been removed and a nipple screwed into the touchhole. A piece of iron has replaced the flint in the jaws, and has been rudely beaten so as to serve as a hammer.



Fig. 7—EARLY FIREARMS

- a. Matchlock musket of type used by early settlers in New England. See Figure 1*a* for enlarged view of the lock.  
 b. Matchlock musket typical of the seventeenth century.  
 c. Combination matchlock and wheel lock musket. An unusual example of the transition type.  
 d. Typical wheel lock rifle. See Figure 1*b* for illustration of lock.  
 e. An early miquelet used in America in the eighteenth century. See Figure 1*c* for illustration of lock. The bayonet is a later addition.  
 f. Samuel Gorton's flintlock musket, showing the peculiar form of lock, known as a dog lock, on account of the dog catch at the back of the cock. The lock bears the royal initials J. R. For detail of lock see Figure 8.  
 g. Typical flintlock musket. For detail of lock see Figure 5.

even before the Pequot War—numbered a large proportion of snaphaunce, miquelet, or flintlock muskets. Miles Standish at Plymouth carried and used a snaphaunce\* in December 1620, and some of the more wealthy of the Boston settlers doubtless owned elaborate and expensive wheel locks.

Indeed, Sawyer believes that most of the guns used in the Pequot War were flintlocks or snaphaunces, as he considers that the old matchlocks were not superior to the Indians' bows and arrows. However, the colonists loaded their muskets with small shot, which, by multiplying the effectiveness of the matchlocks, caused considerable havoc.

The advent of King Philip's War found the colonial soldiers well equipped with flintlock muskets, although not many of these early weapons have come down to our day.

\*Mourt's Relation, 1622, p. 19.

#### AN HISTORIC WEAPON

An interesting gunlock, probably dating from King Philip's War, was discovered in the ruins of the Jireh Bull garrison house at Narragansett when that site was excavated in 1917. The gunlock and part of a gun barrel, both the worse for wear and very badly corroded, were found in the ruins of the house that Mr. Norman M. Isham, the authority on colonial architecture and one of the excavators, identified as the dwelling described in Waite Winthrop's letter of July 9, 1675. The place was attacked December 15 of that same year, and was burned to the ground, with the loss of fifteen lives. The gun to which the ancient lock and barrel belonged was used in the vain defence. In connection with this theory it is interesting to note that a grooveless stone axe-head, or *celt*, was found in the same ruins. Such stone celts were in common use among the Narragansett Indians of the time.



## CONFUSION IN TERMS

The lock under discussion is particularly interesting because it has the main spring on the inside, as in a snap-haunce, and yet shows a rather early form of frizzen arm with bridged frizzen spring, which harks back in design to the serpentine of the wheel lock.

There is, unfortunately, more or less confusion, or at least variance of opinion, as to what differentiation constitutes a snaphaunce, a miquelet, and a flintlock. Even those living in the sixteenth and seventeenth centuries used the names vaguely and to some extent indiscriminately, so it is not surprising that modern writers are not always in agreement as to terminology.

The wheel lock, of course, as a rule had the main spring on the inside, and, since the various early forms of flintlocks developed from the wheel lock, it would seem probable that the earliest types would have the main spring on the inside. On the other hand, whoever was experimenting with a new type of ignition would be likely to follow the easy procedure of placing the mainspring outside. Indeed, wheel locks are found occasionally with the mainspring on the outside; but such wheel locks are very scarce and probably belong to the early period of the type.

In the case of snaphaunce and miquelet, it is not possible to say which of these two similar types antedates the other. In fact, the two were, for a considerable space, manufactured contemporaneously in different parts of Europe; those made in or near Spain being called *miquelets*, after Spanish marauders (*miquelitos*), and those made in or near Holland being called snaphaunces, after the hen thieves (*snaap-hans*). Indeed, the differences between the miquelet and the snaphaunce may be in reality too unimportant to justify classing these weapons as different types.

## SALIENT CHARACTERISTICS OF FLINT IGNITION

Perhaps the most salient characteristic of each of the three types of flint ignition locks are: the outside mainspring, and the *L*-shaped frizzen and pancover of the miquelet; the inside spring, and the frizzen arm which is attached to the middle of the frizzen of the snaphaunce; and the inside spring, the *L*-shaped frizzen and pancover, and the gooseneck-cock of the true flintlock.

## THE BULL LOCK

The *bull lock* is a flintlock, in contradistinction to a miquelet or snaphaunce (both of which are indeed, in a broader sense, themselves variant flintlocks) and is certainly an early form of the third or latest of the three types, the type usually distinguished by the term *flintlock*. It dates unquestionably from the seventeenth century and perhaps from its early years. In this, the

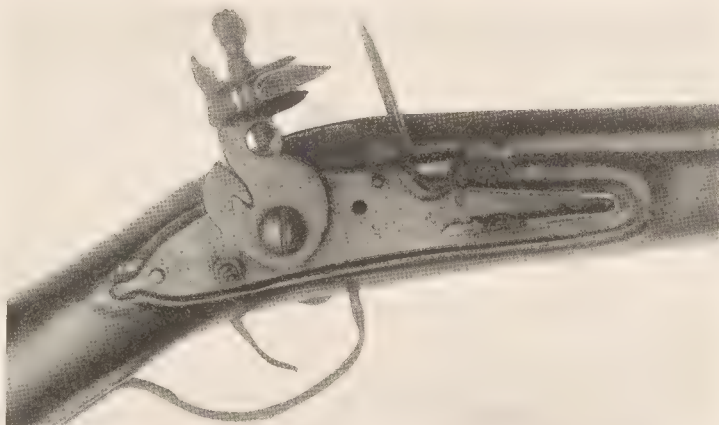


Fig. 8 — A Dog Lock

Detail of Samuel Gorton's musket shown in Figure 7f. The weapon may have been used in America before the beginning of King William's War (1690-1697).

cock, although a gooseneck, is of an early and primitive design, and the complicated frizzen spring mechanism also points to an early period. Three unusual dogs, or pauls, are placed between the cock and the frizzen spring, which give proof that the piece belongs to an early, and, one might even say, experimental period in the development of the flintlock.

The Tower of London contains flintlocks marked with the Royal initials *J.R.* and *W.R.*, and it seems probable that similar firearms were used in the American Colonies during the reigns of James II and William III.

Our illustration (Fig. 7f) shows the so-called Samuel Gorton gun, which bears the initials *J.R.* This gun, which has been handed down in the Gorton family, was probably owned by Capt. Samuel Gorton, who died in 1724, leaving, according to his inventory, "three guns." This musket may have been in America before the beginning of King William's War.

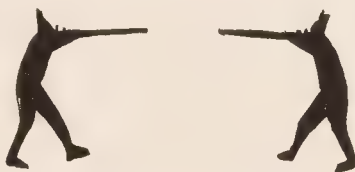




Fig. 1—CHEST BY CHRISTIAN SELZER (1777)

An early example in which the treatment is bold and vigorous. It is worth noting, perhaps, that the flowers spring from a pewter pot-bellied tankard with flaring foot.  
Owned by Clarence W. Brazer.

## Pennsylvania German Dower Chests

*Signed by the Decorators*

By ESTHER S. FRASER\*

### Part I

CONSIDER the curious history of a finely made piece of antique furniture. Constructed with a masterly sense of proportion, and ornamented with just enough beveling, scalloping, fluting, or carving, it stands, year in and year out, as the enduring representative of a craftsman long since forgotten. In his day,

\*Acknowledgment is hereby made to Clarence W. Brazer for photographs of dower chests in his collection and for much local information of his gathering.



Fig. 1a—DETAIL OF FIGURE 1

Showing the scratched signature of the painter across the surface of the tankard.

the man was doubtless renowned for his workmanship; his shop was well patronized by persons of important political or social standing; and, at his death, the grief of relatives was shared by countless friends and acquaintances.

But who now—a century or two later—knows anything about him? Some of us discover the products of his mastery; we become enthusiastic, and offer up a prayer of thankfulness for the sur-





Fig. 2—CHEST BY CHRISTIAN SELZER (1784)

More elaborate than the preceding one, and with flower forms better adjusted to the size of the vase, which still suggests a pewter prototype. Owned by Clarence W. Brazier.

vival of a wonderful antique. Others spend months of study in the effort to resurrect facts concerning the forgotten cabinetmaker, and with them to reconstruct his living personality. It is not enough now, as it used to be in the "old days", that a piece should be "Philadelphia type" or "from Rhode Island"; we must try to find out whether it is by Savery, or Gostelowe, or Goddard. Yet many rare antiques will, doubtless, never be authentically assigned to any particular craftsman, but will faithfully continue to be silent monuments of unknown master makers.

So with Pennsylvania dower chests. I have seen and studied many wonderfully painted chests; but who were their decorators? Not a soul could tell me. Months ago I discussed the mystery of certain inconspicuous signatures on chests from old Dauphin County.\* These signatures were scratched on the vases that formed part of the decoration of the chests. The scratching had evidently been accomplished with a sharp instrument, before the paint had hardened. The same method was also used to embellish these vases with borders, zigzags, and rosettes, so that

\*See *ANTIQUES* for August, 1925 (Vol. VIII, p. 83).

I had felt very certain that the signatures must be those of the decorators of the chests. But my belief was challenged; and I could not even prove that the possessors of the scratched names were living in America in the year inscribed. Now, however, I have marshalled an interesting array of facts that banish mystery and produce the glamour of knowledge.

#### THE STEPS OF DISCOVERY

In the beginning I was aware of the names of John Seltzer and Johann Rank (Rand I then supposed it to be) and of the existence of one or more illegible signatures. Then I learned that chests of the type of the ones thus signed had been located in Shaefferstown, Jonestown, and Lickdale—in the general vicinity of the Lebanon of today. Between the years 1785 and 1818—when most of these chests were made—this territory lay in Dauphin County, and did not become part of Lebanon County until 1818. At Womelsdorf, Berks County, had lived a Seltzer family, but no John could be found in all its records. Neither Dauphin, Berks, nor Lancaster County



Fig. 2a—DETAIL OF FIGURE 2

Showing scratched signature and scratched scalloping along the rim of the pot.



Fig. 3 — CHEST BY CHRISTIAN SELZER (1785)

The most elaborate specimen which has yet turned up. Here the pewter tankard serves as flower pot.  
Owned by Mrs. Robert W. De Forest.

files recorded any John Seltzer will. I was, indeed, blocked.

Then came the discovery of a Dauphin County chest which appeared to carry the surname, Seltzer, preceded by a given name other than John. Furthermore, it exhibited design motifs similar to those already observed, but painted by a different hand. Following fast upon this discovery, appeared a striking chest, painted in fluent style, with a clearly legible signature, *Christian S* —. You have guessed it! These two latterly found chests were painted by one Christian Selzer. This man I thoroughly believed to be John's father, but proof of the relationship was missing.

For some reason, which I shall not try to explain, one of these chests was signed in two different ways: first in angular German script, *Christian Sulser*; second, in round English handwriting, *Chris Selzer*. Having observed the new spelling, I repaired once again to the United States Census of 1790, which names the head of every household in the United States — and there, under the proper heading of Dauphin County, Pennsylvania, I found the names of two Christian Sulzers, one John Selser, and a John Rank. (Be it said here that there are no Johanns in that *Census*, all variations being listed as John, though the last names



Fig. 4 — CHEST BY CHRISTIAN SELZER (1784)

Tall, round-headed panels with various flowers. The two-handled vase suggests an earthenware model.  
Formerly in the collection of Clarence W. Brazier.



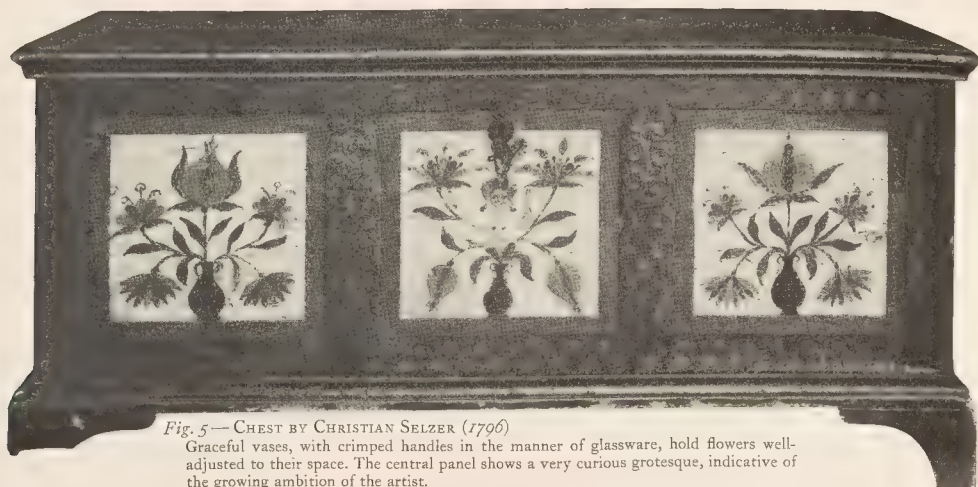


Fig. 5—CHEST BY CHRISTIAN SELZER (1706)

Graceful vases, with crimped handles in the manner of glassware, hold flowers well-adjusted to their space. The central panel shows a very curious grotesque, indicative of the growing ambition of the artist.  
Owned by The Pennsylvania Museum.

may show the wildest irregularities in spelling.) Having found these names in close proximity — implying that their owners had lived in the same town — I felt much encouraged. Then came the information that two old persons by the name of Seltzer — long since deceased — had spent their youth in the village of Jonestown. Jonestown was thereupon investigated.

#### JONESTOWN, CENTRE OF ART

Driving into Jonestown, one senses immediately the ancient atmosphere of a Colonial village. Remote from through highways, the place remarkably preserves its more than century-old appearance — even to the ancient town pump that still guards the centre of the square. The village, when it was settled by Thomas Jones, in 1761, was called Williamsburg. Later, at the request of the Post Office Department, the name was changed to Jonestown. A traveler, visiting here, in August, 1829, writes:

Having heard much of the great feeder (to canal) formed in the gaps of the Blue Mountains a few miles off, I started before sunrise to go along the line of the canal leading to it by Jones' town, four miles off. This I also undertook on foot. . . . It lead through a romantic looking country of alternate woods and farms, along the margin of the Swatara. I everywhere found more cultivation than I had expected. . . . Afterward I passed a well finished bridge at Jones' town. About forty houses in Jones' town and a steeped church on a level ground. Some locust trees before old houses. Here I sought a horse and dearborne to convey me to the Blue Mountains pass. Went through

Stumptown, and a small log-house town, rich and cultivated, in the county of Lebanon. All Germans — none along the road could answer me in English.\*

It is interesting to note that Jonestown contained houses already old in 1829; its present appearance is probably little altered. In its time, it was the most important town in that section, and it would have been the county seat when Lebanon County was formed in 1818, had politics then been any more honest than now. But it is said that a drink of rum bribed the one vote which swung the balance and gave Lebanon town the county courthouse. So Lebanon is now a thriving city, while Jonestown preserves the undisturbed aspect of preceding generations.

Not for the world would we wish Jonestown otherwise. Buck Tavern, built in 1804, still occupies a place of prominence at one end of the square. Beyond it rises the tapering white spire of the Lutheran Church mentioned by our early traveler. Opposite the tavern, on another prominent corner, the fine brick mansion-house of Johann Rank demands our attention. On each side of the square, wide-clapboarded houses bear evidence of having been homes of early settlers. We suspect that some of them have log frames underneath.

Where the road turns toward Lebanon, Christian Selzer is said to have lived, in a two-and-one-half-story



Fig. 5 (a) — DETAIL OF FIGURE 5  
The centre panel.

\*See Watson's *Annals of Philadelphia*, Vol. II, Appendix.

frame house, which appears to have accepted expansion at various dates in order to keep pace with its owner's growing family. On another corner of the town square stands the White Horse Tavern, kept by Johann Rank in his later days. Jonestown owes its uniquely old-fashioned appearance to the fact that land is still held in the families of the original settlers. The present occupants of houses, therefore, pay ground rent, and have never been able to purchase and improve their property.

#### SELTZERS AND RANKS

In the Trinity Lutheran Church yard, four tall grave-stones keep guard over the mortal remains of four Jonestown decorators of furniture. From these monuments we learn that Christian Selzer was born February 16, 1749, and died February 3, 1831, at the age of eighty-one years, eleven months, and seventeen days. His son Johannes Seltzer (the difference in spelling is precisely as I have found it) was born August 9, 1774, and died February 1, 1845, aged seventy years. Johannes Rank was born April 15, 1763. He married Elizabeth Fernzler, May 6, 1793, was blessed with eight children, and died May 4, 1828, at the age of sixty-five years. John Peter Rank, his brother, was born the third day of November, 1765, and lived till June 26, 1851, dying at a more advanced age than Christian Selzer.

Just when the Seltzers and the Ranks came to Jonestown it is difficult to say. Probably the two families had settled in this section when it was still a part of Lancaster County. Old records tell us that among the passengers on the ship Mortonhouse (James Coultas, Master) sailing from Rotterdam, were Jacob Seltzer, John Phillip Rank, Anna Barbara Rank, and Jacob Seltzer, Jr. These persons qualified for citizenship upon their arrival in Philadelphia, August 19, 1729.

John Phillip Rank was a native of the Palatinate, and settled in Lancaster County in what is now called Bethel Township, Lebanon County.\* We may suppose that what is true of John Phillip Rank is also true of the Seltzers, since the Rank and Seltzer families are still closely associated in Jonestown and in the township of Bethel. The two Rank brothers who decorated chests were grandsons of John Phillip Rank.

Birth and baptismal records previous to 1760 are so imperfect that we are unable to trace Christian Seltzer's parentage. That there was a prominent "Sulzer" family in Lancaster County is shown by the baptismal records of Trinity Lutheran Church, Lancaster City, wherein George and Maria Catherina Sulzer caused frequent entries to be made between the years 1760 and 1771.

The Trinity Lutheran Church (note that the religious faith is identical) of Jonestown was under construction in 1764, and, perhaps, after its completion, George and Maria Catherina became members of its congregation, thereby

putting sudden stop to Sulzer baptisms at Lancaster City. The relationship of old Christian to George Sulzer is not clear: perhaps he was a brother, perhaps a son. Neither is the relationship clear between George and Christian Selzer and the two Jacob Seltzers who came on the good ship Mortonhouse. Since the name Seltzer was so rare among those early immigrants, we must draw our own conclusion that all who bore it were, in some manner, related.

#### CHRISTIAN SELZER, YEOMAN AND PAINTER

Christian Selzer, according to his will, considered himself a yeoman, depending upon the fruits of the soil to increase his worldly wealth and support his numerous progeny. That he married twice is evident from the fact that his wife Elizabeth was only ten years older than John and eleven years older than Christian, Jr. At his death, in 1831, Christian, Sr., willed property amounting to thirty thousand dollars to his ten children, all of whom we can name.

But while Christian Selzer may have been German enough to consider that the foundation of wealth is the land, his real interest, or hobby, was the painting of dower chests. Overflowing with ideas, he painted with infinite variation. That he loved decoration is undeniable when we see how he always strove for some new effect, and never painted more than two flowers exactly alike on any of his chests. He experimented continually with different sizes and spacings of panels, and achieved the most satisfactorily decorative effects of any of the Jonestown painters. We may consider Christian Selzer the master — the true creative artist — who inspired and taught others, but who was never equalled by any of his followers. He possessed, indeed, some spark of divine fire.

#### CHRONOLOGY OF CHRISTIAN SELZER CHESTS

I have found Christian Selzer chests, dated, from 1771 to 1796. Previous to 1790, the artist painted somewhat heavily; his panels were broad and the flowers in his design were smashingly big and bold. At this time, too, he was fond of representing a thick-set jug with one or two simple S curves for handles. His signature in German script — when *Christian* was written all on one line — did not keep within the confines of the base; so eventually he came to sign his name in *three* lines, with the date making a fourth.

Toward 1790, we find Christian Selzer beginning to adopt taller panels, with a corresponding increase in the height of his flower vase, which now boasts more elaborate handles. More grace is creeping into his designs; he has profited by experience; has gained more confidence, and a better idea of proportion. In this respect he was probably guided by the growing delicacy and refinement of the period in which he lived.

(To be continued)

\*See Eagle's *History of Dauphin County*.





# Samuel Pierce, Pewterer, and His Tools

By JULIA D. SOPHRONIA SNOW

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## THE MAN

*Saturday Evening, September 25th, A. D. 1790*, Mr. Samuel Pierce of Middletown came with my eighth daughter, Anne, and they, in a very decent and becoming manner, asked our consent that they might be joined together in Holy Matrimony — which request of theirs we freely granted. Accordingly, the said Samuel Pierce and Anne Joyce, in the evening of Sunday following, being the 26th day of September, A. D. 1790, were joined together in Holy Matrimony at my house, ourselves being present when the ceremony was performed by the Rev. N. Abraham Jarvis.

SUCH is the record of the Joyce-Pierce nuptials, as it appears in John Joyce's Bible, which has been

handed down through succeeding generations of the Pierce family, and is at present owned by the Misses Pierce, great-granddaughters of Samuel, the pewterer, whose dates and provenance have hitherto eluded the student and collector.

Mr. Kerfoot made a happy surmise when he assigned Samuel Pierce a place in the hall of fame of our American pewterers. Mr. Myers has gone one step beyond Mr. Kerfoot in localizing a Samuel Pierce in Middletown, Connecticut.\* But the "patriotic gentleman" who he hopes may be the Samuel must have been the father or uncle of the pewterer. The latter could have been only eight years old at the time of enlistment in Colonel Charles Burrell's regiment; for he died in 1840 at the age of seventy-two.

But from the Pierce family Bible and deeds for land, as well as from the tools here illustrated, we are able to assign to Samuel a definite seat in Pewterers' Hall. We know that he lived in Middletown during the early part of his life; and, with this knowledge, we may, perhaps, imagine him serving his apprenticeship in the workshop of the Danforths.† But, wherever he learned his trade, Greenfield, Massachusetts, and not Middletown, Connecticut, shall claim him as hers.

\*Louis Guerinneau Myers — *Some Notes on American Pewterers*, Garden City, 1926, p. 62.

†A thirteen-inch, I. Danforth plate found in the Pierce house, and doubtless an inheritance from Samuel, adds color to this theory.

Back in the early 1790's, report had gone abroad as to the enterprise of Greenfield. Colonel William Moore,\* a pioneer from Worcester, had settled here, and through his courage, foresight, and wealth, had developed several industries, and was giving employment to a great many hands. Samuel Pierce, in the venturesome spirit of youth, unable to withstand the lure of Greenfield's prosperity, packed up his belongings, and together with his twenty-year-old wife, and the infant Abigail, braved the broad Connecticut

We are somewhat in the dark as to the exact day of his arrival in Greenfield, and can only approximate it from the fact that the vital statistics of the town record the

birth of a son, John Joyce, to Anne and Samuel Pierce, May 26, 1793. Inasmuch as the birth of Abigail is not recorded — but only her death, in 1802 at the age of ten — we infer that the family's coming occurred some time between 1792 and 1793. But Samuel did not own property in the town until February 14, 1794.

From all appearances, Samuel Pierce was not one to precipitate himself thoughtlessly into new ventures. Before leaving Middletown, he was assured of employment in Greenfield by Colonel William Moore. Just how long he remained under Moore's jurisdiction, however, we are unable to say; but, by April, 1799, we find him engaged in the shipping business, transporting lumber, produce, and hides to points along the Connecticut as far south as Middletown, and returning with cargoes of rum, molasses, fish, tobacco, crockery, and glassware for the Greenfield merchants.†

Realizing the need for supplementing the pittance accruing from freighting on the river — for little Phebe and Anne had now joined the Pierce family — we find Samuel forming a "copartnership" with Ambrose Ames, in September, 1799, for the purpose of carrying on the "oil and salt business."‡ Although we have no actual record of his



Fig. 1 — THE WEST HAWLEY (MASSACHUSETTS) COMMUNION SERVICE  
A coffeepot had to do duty as a wine flagon. Only the plates are marked.  
Owned by the author.

\*Francis Thompson — *History of Greenfield*.

†Manuscript Ledger kept by Samuel Pierce in 1799.

‡Franklin Gazette, 1799.

making pewter in conjunction with these other two enterprises, it is not improbable that his spare moments were devoted to his craft.

Since Samuel Pierce adhered so tenaciously to the early English custom of refraining from crying his wares publicly in the newspapers, save at times of forming or dissolving partnerships, and since surviving manuscript records are fragmentary, we are forced to rely on conjecture in spanning the wide gaps between the known facts of our pewterer's life.

During the summer of 1802, a great plague befell the inhabitants of the town of Greenfield, for two consecutive months working its destruction among young and newly-born children.\* Where possible, parents sent their children away to be cared for by relatives or friends. Entire families moved to other communities in the hope of escaping contagion.

Disease is never a respecter of persons. During one month, Samuel Pierce lost three of his five children. Marking a single mound in the Federal Street Cemetery, a marble slab bears the names of Abigail, Anne, and infant Samuel. Then Samuel Pierce, with his wife and two remaining children, fled to a higher altitude — to the town of Colrain, not far from Greenfield — where the "cooper", as he was titled in a deed of 1804, bought a tract of land and a corn mill thereon, to engage in farming, milling, and, presumably, pewtering. During his residence in Colrain, the three places at his board made vacant by the epidemic, were filled once more — now by George, Henry, and Elijah.

After a five years' rural sojourn, however, Pierce sold his Colrain property, and went back to Greenfield, where he lived until the time of his death. Shortly after his return, he entered into partnership with one Hart Leavitt, a well-known merchant of the day, and, under the firm name of Pierce & Leavitt,† dispensed such wares as have always been found on the shelves of country stores the world over.

In the olden days, the principal occupation of business organizations seems to have been the making of partnerships one minute and the dissolving of them the next. Samuel was no exception; for he and Leavitt severed their business connection two years after forming it.

The next definite information we have concerning Samuel's affairs is gleaned from his diary for the years

1816-1817. Here he records the purchase of large amounts of sheet iron, nails, steel, tin plate, and sheet and white lead from Hartford concerns. Following his rupture with Leavitt, he apparently took his eldest son, John Joyce, into partnership with him, and conducted business under the name of Samuel Pierce & Son; for, a few years later, the paper advertised the dissolution of this firm, on April 23, 1821.

Later notices tell us that John Joyce carried on the business independently for a time. In his daybook, kept between

1821 and 1826, the son records payments to his father for pewter which the latter had made and displayed for sale in his son's store. Between this date and 1830 I have found no mention of Samuel's activity as a pewterer, but, in his diary for 1831, he occasionally records having made lead aqueduct for his son, George, who had a pewtering and coopering establishment in Northampton, Massachusetts, or of having spent the day in casting teapots.

Although it is possible that Samuel worked at his trade intermittently for a few years following 1831, we assume, from his offering four cows and a yoke of oxen for sale in June, 1834, that he was no longer able to engage in either farming or pewtering, and so relinquished

his trade to be perpetuated by his sons, John Joyce and George, whose careers were marked chiefly by a rapid series of making and breaking partnerships with each other and with coopers and craftsmen outside of the family.

Death finally called the father, Samuel Pierce, on the twenty-fifth day of March, 1840. His final resting place may be seen today, in the Federal Street Cemetery, Greenfield.

#### HIS TOOLS

Where did Samuel Pierce make his pewter? When Mr. Kerfoot set collectors agog over American Pewter, I, too, joined the hunt for specimens. My search, especially in the immediate environs of Greenfield, rewarded me with a surprising proportion of Samuel Pierce examples among those items of American origin which I found. At once I developed a "hunch", and began scanning archives. I discovered that a Samuel Pierce had made pewter here in Greenfield early in 1800.\* Could it be the Samuel Pierce of the eagle touch mark? If so, how could I prove it? I interviewed the present generation of Pierces in the town, explained my dilemma, and, among other questions, asked if by any chance the family had preserved any ancestral tools.

\**Franklin Gazette*, April 23, 1821.



Fig. 2 — UNFINISHED ITEMS FOUND IN THE SAMUEL PIERCE CHEST  
a. Teapot. b. Basin or porringer bearing initialed touch mark. c. Handle for teapot.  
d. Hinge for cover or lid. e. Syrup cup lid.

\**Franklin Gazette*, July and August, 1802.

†*Franklin Gazette*, 1811.



There were some old tools in a chest in the carriagehouse, but no one knew that any ancestor had made pewter. An uncle had been a civil engineer, and the tools were probably his. Still, it would do no harm to look.

Having some notion of what a pewterer's seal might be like, I cautioned my good friends. Two days later the telephone rang. An excited voice urged me to come at once to see what had been found. I lost no time in answering the summons. There, in the Pierce carriagehouse, in the tray of an old chest filled with strange looking, long-handled tools, lay Samuel Pierce's eagle! — Its discovery proved that my "hunch" had been correct.

For the benefit of the lay individual who finds it difficult to visualize a pewterer's kit, and for those who have not seen Israel Trask's set in the Beverly Historical Rooms,\* I am illustrating the molds and tools found in Samuel Pierce's chest, with exception of varying sizes of the same instrument. It is regrettable that so few tools were preserved, and that none of the chucks around which the craftsman spun his metal, or his turn-wheel, have as yet been discovered.

It is, further, disappointing, not to say humiliating, to confess ignorance of the names and uses of two of the tools illustrated, but they have proved enigmas to all whom I have consulted. Guessing is simple at times, but not always correct. Instead of that, pocketing my pride, I have included the unidentified items with the others in the photograph, hoping that someone, more tutored in the manufacture of pewter, will enlighten me.

Comparing the pewterers' tools enumerated by Massé† with Calder's‡ list of molds, the Danforth inventories recorded by Mr. Myers,§ and the Samuel Pierce outfit, we are enabled to approximate a fairly complete list of the instruments used by the early workers in the metal. I have appended a list of molds, and lathe and hand tools compiled from these four sources, and, by referring to the accompanying cuts, one may obtain a good idea of the appearance and size of many of them.

From the receipted Calder bill for molds, and the inventory valuations of the Danforth tools, we may realize that it required

no small fortune to establish a man in the pewtering business in colonial times. Accordingly, we are not surprised to find pewterers sharing one another's molds, and exercising their utmost ingenuity in making the most of their tools. I would especially call the reader's attention to the roughly hewn helve of the knurl (Figure 3*d*), the linen padded handles of the wrought iron forceps (Figure 3*e*) and the insulating corncob of the soldering iron (Figure 3*h*).

Molds were made from various substances. In the case of forms for porringer handles the mold metal was bronze (Figure 4, *a, b, d, e*). The dies for coffeepot spouts and handles were of lead (Figure 4, middle row), and the bottoms of the beakers were molded in soapstone (Figure 4, *r* and *s*). Wood was used for casting the curious device of Figure 4, *o* and *p*. Spinning and turning tools, burnishers and rasps were made of steel; the soldering iron, forceps and turning hooks, of iron.

Two puzzles deserve special attention. Figure 3*x* shows one of a set of ten similar instruments, the handle, in each case, being hollow and detachable. The tool proper is made of a cylinder-shaped piece of pewter with grooves at either end and in the middle that seem solely ornamental. The two hollow brass cones shown in Figure 3 are equally puzzling. Perhaps they are no more than ferrules; but I am hoping for their exact identification.

To collectors of American pewter, Samuel Pierce's eagle touch

mark needs no introduction, but I have the privilege of presenting the seal, or die, which made these impressions — Figure 4*c*. It is engraved in a bar of steel, five and three-quarters inches long, the intaglio being a fair specimen of the early die sinker's art. A feeling of symmetry and patriotism in design compensates for the somewhat crude delineation of the bird of freedom.

The other die used by Samuel Pierce in marking some of his pewter was not found among his tools, but an unfinished object (Figure 2*a*), rescued from the chest, assures the doubting collector that Samuel employed this mark as well as the more common eagle touch in branding his wares. This second stamp consisted of the letter *x* beneath the initials *s.p.* enclosed in a circle. Inasmuch as the seal for this is missing, and few specimens bearing its impression have been preserved, I am of the belief that it was an early stamp, which finally gave way to the more patriotic eagle form.

The finding of these tools possesses more than cursory interest. It not only authenticates a second touch mark used by Samuel

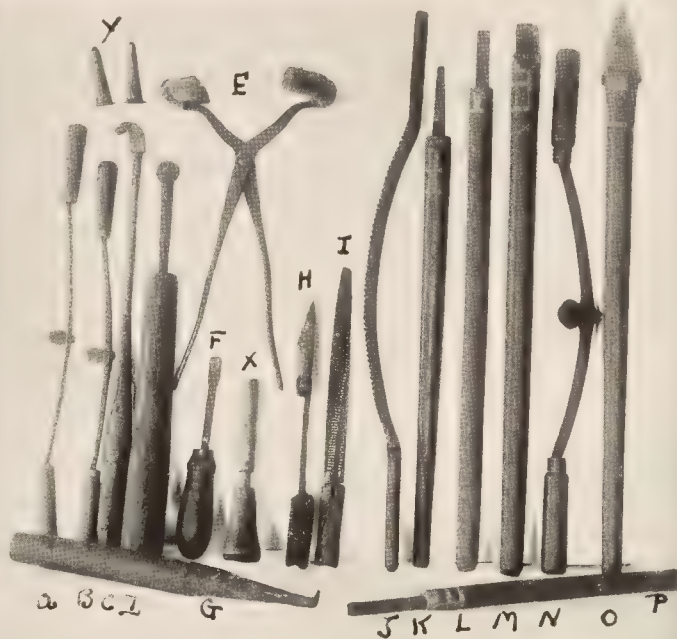


Fig. 3 — LATHE AND HAND TOOLS OF SAMUEL PIERCE FOUND IN THE SAMUEL PIERCE CHEST  
*a* and *b*. Burnishers for two hands. *c*. Burnisher with crooked head. *d*. Knurl. *e*. Forceps. *f*. Lining tool with toothed edge. *g*. Turning hook (lying in left foreground). *h*. Soldering iron with corncob handle. *i*. Coarse file. *j*. Rasp with two handles. *k, l, m, n, o*. Cutting tools used in spinning. *p*. Grooving tool. *x* and *y*. Unknown Quantities.

\*John Whiting Webber, *A Massachusetts Pewterer*. See *ANTIQUES* for January, 1924, Vol. V, p. 26.

†H. J. L. J. Massé, *Chats on Old Pewter*.

‡Charles A. Calder, *Rhode Island Pewterers and Their Work*.

§Myers, p. 22

Pierce, but it also dispels the mystery, hitherto surrounding the pewterer's place of abode by definitely assigning him to Greenfield, Massachusetts.

#### PEWTERERS' TOOLS

As listed by Massé, in *Chats on Pewter*; Myers, in *Some Notes on American Pewterers*; Calder, *Rhode Island Pewterers*; and as found among Samuel Pierce's effects.

**Molds**  
Coffeepots and teapots — Bottoms, handles and spouts for them.  
Porringers — Pint, one-half pint, and gill size; handles.  
Plates — Sizes: Butter, eight-inch, nine-inch, and soup.

Basins — Sizes: three-pint, two-pint, and one-pint.  
Tankards.  
Cups.  
Curtain ring pins.  
Spoons, large size.

#### Lathe Tools

(NOTE: The extreme length of handle, designed to be held under the arm of the workman, facilitated precision in execution.)

Lathe, spindle and wheel.  
28 Turning hooks for spinning metal on chucks on lathe.  
2 Square tools.  
5 Cutting or trimming tools.  
2 Burnishers for two hands.  
1 Burnisher with crooked head.  
49 Blocks or chucks over which to spin the metal.  
1 Tooth-edged tool for lining.

#### Hand Tools

3 Sizes planishing hammers for beating the boogie of objects.  
1 Rasp with two handles for scraping.  
3 Sizes of files for smoothing soldered seams.  
2 Soldering irons.  
1 Blowpipe for soldering. (Older method.)  
2 Sizes of knurls for ribbing edges.  
4 Sizes of brushes for applying mixture of red ochre and egg white to molds before casting.  
3 Casting ladles.  
Pincers.  
1 Pair of snips for cutting sheet metal.  
Chisel.  
Scales.  
Compass.

Wire.  
Borer.  
Bellows.  
Hone.  
Set of four quettes.  
7 Cores or mandrels.  
Chinole for turning molds.  
Dies for twenty-four letters.  
Die for touch or seal.

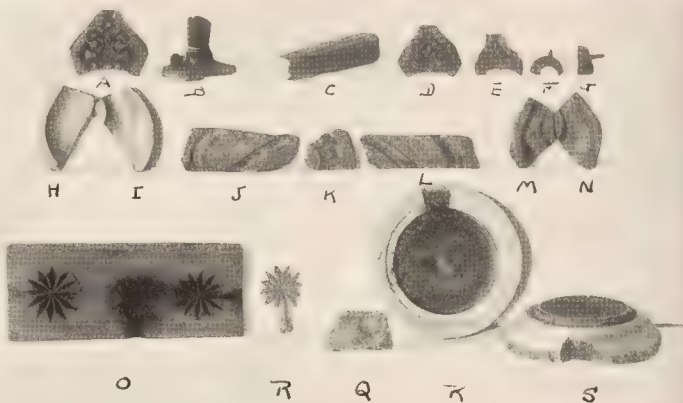


Fig. 4 — MOLDS AND SEAL OF SAMUEL PIERCE FOUND IN THE SAMUEL PIERCE TOOL CHEST

Top Row (left to right) Bronze Molds.

a and b. Face and back of large porringer handle mold. c. Eagle seal. d and e. Smaller porringer handles. f and g. Two sections conical shaped mold for coffeepot handle.

Middle Row Lead Molds

h and i. Two halves of base of coffeepot spout. j, k, l. Three sections of teapot handle. m and n. Two sections of base of teapot spout.

Bottom Row

o and p. Wooden mold and ornament. q. Soapstone mold for lead balls. r and s. Halves of soapstone mold for bottoms of beakers.

a trencher whose unappreciative possessor has submitted his heirloom to the corrosive abuse of rock salt or putty.

Judging from the old Pierce ledger, Samuel threw off the yoke of England's early guild laws, and wantonly bought "old pewter" from which to mold and spin his product. For this secondhand metal, he paid an average of seventeen cents a pound. Only rarely did he indulge in the extravagance of new pewter, for that cost nearly double. He doubtless added lead, tin, and antimony to suit his own fancy, but he never betrayed his formula by leaving records of the proportions of his mixture. This was his secret. Otherwise, why stamp his wares with a trade-mark?

Since so few molds were found in his chest, and the majority of his tools were those used in spinning, I am inclined to the opinion that Samuel's wares were largely a product of the lathe. Furthermore, most of his specimens bear the concentric rings which typify spun objects. Whatever his method, he was a master craftsman, whose pewter needed no advertising.

Although his branded pieces have been found in greatest quantity in the vicinity of Greenfield, I have never sighted a large flock of Samuel's eagles soaring in any one locality (unless it be New Jersey). Most of these fowl seem to have alighted on eight

and eleven-inch plates and platters. The eight-inch basin was also a favorite perch.

Pierce's initialed touch is rare. Once I found it hiding in a quart mug. Mr. Myers speaks of its appearance on beakers as well. But these are the only places where his marks have been discovered. The fact naturally raises the question, "Did Samuel ever make any other pieces?" For one answer, look to the communion service illustrated in Figure 1. Only the plates bear the Pierce eagle; but, from the general feeling and appearance of the cups and the flagon — (Pardon the sacrilegious coffeepot! The little church in West Hawley was too poor in the early days ever to afford the more costly flagon. The set is still poor, or was, until it sold its ecclesiastical plate in order to raise money for painting the meeting house. That is how I happen to be its privileged possessor) — and from the fact that the pieces were always used in the same parish, there is no possibility in my mind of their being the work of any other pewterer. Furthermore, the bottom of the beaker fits rather conclusively into one of the soapstone molds of Figure 4.

Albeit no porringers, tumblers, or teapots bearing Pierce's touch have been

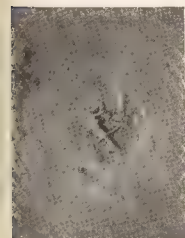


Fig. 5 — EARLY MARK OF SAMUEL PIERCE



Fig. 6 — LATER MARK OF SAMUEL PIERCE

#### HIS PEWTER

Who, among us, honoring the maker's handiwork, would not cherish a copper teakettle, a lantern, a tin rattle-box with thistle, a "back candlestick", or even a tin "shandelier", that had come from the workshop of Samuel Pierce! But here we are only concerned with pewter. The intrinsic merits of Pierce's pewter alone would justify praise, yet its comparative rarity among American marked specimens in general lends an extrinsic element that sanctions admiration.

Pierce's product is characterized primarily by fineness of metal, and by a certain argental appearance. Most of his specimens extant still retain their pristine perfection, but occasionally we meet with



found — to my knowledge — the following list of items, together with their selling prices, is positive proof of his having made these other forms.

Porringers	.06, .12, .13, .14 each	Tumbler	.10
Coffeepots	.75 — 1.50	Basin (quart)	.40
Teapots	1.25	Basin (pint)	.25
Quart cup	.92	Platters	.92
Pint cup	.25	Curtain pins	.13 for ten pins
Shaving cup	.25	Wash pans	.42
Mug	.20		

The unfinished teapot-handle and syrup-cup lid found among his tools (Figs. 2 d and e) are additional testimony.

Through Samuel's failure to set his seal upon all his pewter, the unauthenticated pieces of his handiwork have lost their identity, and have thus enhanced present-day values of the surviving authenticated specimens to heights widely disproportionate to their original costs.\*

\*The list is derived from John Joyce Pierce's ledger in which occur entries of items purchased from Samuel.

## London Notes

By F. C.

THERE was a time when boxes were made in England to hold the precious little caddies of tea — sometimes with but one compartment, sometimes with two: one for China and the other for India tea. I don't know that there is such a thing as an essentially Chippendale tea caddy,\* but I have many a Sheraton one in my collection. And, by the way, I am by no means alone in my passion for tea caddies. People are buying them very eagerly here, and using them for cigarettes or trinkets, and, as is usual with the things made by "old fogies," the wood is finer and the workmanship better than that of the modern boxes, however costly.

The woods used in the boxes made between 1780 and 1820 are beautifully chosen and dexterously worked. One specimen, in mahogany, has its slanting sides inlaid with fine strips of holly; another, of satinwood, that really does look and feel like satin, carries a faded tracery of tiny green leaves in olivewood. Yet another has its body (of white holly) overlaid with tortoise shell, and it is further beautified with a noble plate of silver on the lid, and with silver ball feet.

But the box I really love best was made very evidently at home, out of curled and tinted paper. This paper work was a favorite pastime of ladies of the late eighteenth and early nineteenth centuries. A long strip of colored or gilded paper was curled or elaborately folded, and then cut in minute cross sections and stuck on the prepared surface of a box, in such designs as the artistic taste of the maker suggested. The background was usually frosted with sparkling tinsel, against which the roses and whorls and curlycues of paper showed up very prettily. There are several lovely specimens of this kind of thing in the Victoria and Albert Museum, where, in fact, I first fell in love with tea caddies.

In Victorian days, when tea was not so precious as before, but still valuable enough to keep under lock and key — as indeed was the sugar — the small caddy was superseded by the teapoy, a more or less ornamental article of furniture as large as a work-table and standing upon a sturdy plinth of its own. The early teapoys were nearly always in mahogany or satinwood, later in rosewood.

Rosewood, by the way, is again growing in favor. Christie's not long ago held quite an important sale in which some thirty or forty pieces in this wood were shown, and were bought at substantial prices. Of course, what Christie's sells shows which way the wind blows.

I asked Edward Tustin, a wood expert here, why rosewood had

been discarded so suddenly after several generations of favor. And this was his answer:

Too hard on the cabinetmaker, who, just about that time, began to hurry Rosewood is, of course, not the wood of the rose tree at all, but a commercial name given to a dozen different woods. The American variety is *dalbergia nigra*. Then there are the Burmese rosewood, quite a different species, and the Canar and Dominican, Indian and Jamaican, and endless other sorts, all, however, with the same weight, depth of color and worm resisting characteristics. Its use was discontinued here because it proved very brittle, and was difficult to repair because of its resistance to glue.

Rosewood certainly has a beauty of its own, however; and over here, at any rate, old pieces are returning into favor with a celerity that makes one want to warn the dealers abroad that they would better begin "salting down" choice specimens while such things are still comparatively cheap.

No less a person than the distinguished Curator of Manuscripts at the Rylands Library, Manchester — Dr. J. Rendal Harris — has declared that he has in his possession what he believes to be the actual cup from which Our Lord drank at the Last Supper — The Holy Grail Itself! Dr. Harris has traveled extensively in the East in search of scriptural and other manuscripts. It was at a lecture largely attended by the "unco' learned" that he made his amazing announcement.

The cup is a little glass affair, about four inches in height, a Sidonian product of the first century, of which there are known to be seven in existence. He suggests that there were originally twelve, as well as a central bowl from which the wine was dipped. Each of the cups bears, around the rim, an inscription in Greek, which, translated freely, means, "What are you here for?" Two of these cups are in the Berlin Museum, another in Leyden, one in Italy, one in the British Museum, and the seventh in Toledo, Ohio.

At this point I am reminded of the true story of the wise Pope, who, hearing miraculous stories of the wonders worked by those most holy relics, the teeth of Saint Apollonius, ordered them all to be brought to the Vatican. His mandate was obeyed, and two tons of teeth were safely delivered!

I cannot resist quoting a paragraph that appeared in the daily *Express* just twenty-five years ago. It is an excerpt from the diary of the Editor and reads:

In the new Kingsway Street, which will be one day a splendid avenue, I bought this morning a fine Queen Anne walnut table, with drawers, all in excellent state, for £1.10.0. Also a pair of exquisitely made Queen Anne style Sheffield plate candelabra for £2, and a mahogany knife box for ten shillings. They were all worth much more. The dealer wanted to press on me a dozen linen fold oak panels for £3 but, though they were quite genuine and in good condition, I declined, because I can get all I want in Essex for half the money.

Ye Gods!!! And yet we were living then. What in the world were we doing? — Buying golden oak, I daresay.

\*Chippendale illustrates several in his *Director*. — Ed.

I could find it in my selfish heart to wish that not so many people were in love with samplers over here! It is becoming more and more difficult to find them, and they are such interesting things! Some persons are interested only in the early efforts of members of their own families. My taste is more catholic, and it is a combination of stitchery and poetic sentiments that intrigues me. I found a sampler the other day that, as a little girl I know says, "made a chill up my nose."

It was rather coarse and crudely done in red by clumsy little

fingers — black ones, in all probability — for it was called *The Hospitable Negro Woman*, and ran thus:

The loud wind roared, the rain fell fast,  
The white man yielded to the blast,  
He sat him down beneath the tree,  
For weary, sad and faint was he.  
The white man shall our pity share.  
Alas no wife or mother's care,  
For him the milk and corn prepare.

## Shop Talk

By BONDOME

A GOOD antique is always a good investment, but emphasis must be placed on goodness first and antiquity second. For example, a correspondent writes that, when visiting recently in the South, she personally observed the spending of more than twenty thousand dollars on bisque and bronze figures and very heavy mahogany furniture for a single home. The bisque, it is safe to say, was, for the most part, German and Austrian of the eighties and nineties; the bronzes, French, of the slick and shiny type common in the "art departments" of dry goods stores for the past forty years. If one likes that kind of thing, that, of course, is the kind of thing one likes; but the money given in exchange for it should be charged to expense and not to capital account.

Of course that arises the question of what kind of antiques are reasonably sure to increase in value, or at any rate to maintain their status. A categorical answer to so large a question is impossible to give. I am, however, inclined to believe that, in the long run, there will be found two considerations ruling the value of antiques: first, quality of design, workmanship, and material; second, inherent historicity. The ability to recognize good workmanship, or to distinguish between really superior workmanship and that which is merely good or ordinary, is not very widespread. Some persons are born with it; others develop it only by long and careful observation; still others remain permanently blind. By inherent historicity I mean the possession, by any article, of historical relationships which are evident in the piece itself, and are distinct from those which need the dubious support of sworn statements.

The blue Staffordshire that brings high prices comes in this category; so do certain cup plates and bottles, and various Currier and Ives prints. Extremely rare pieces of furniture whose style and fabric indicate their association with the early period of American life owe their value, perhaps, as much to historical as to aesthetic attributes.

It would be possible to continue the discussion indefinitely. Probably, however, most persons who purchase things antique are more interested in the decorative than in the investment qualifications of their belongings. Such a viewpoint, of course, materially widens their range of choice. These persons need not be particularly disturbed by worries as to the actual nationality of their antiques. They will be satisfied with an harmonious atmosphere, and will often prefer the exotic quality of the foreign item to the more highly standardized aspects of the native article.

For such buyers, present markets offer a considerable opportunity. Swiss furniture, pottery, and glass are being imported in considerable quantity; and are attractive. Their affinities with the Pennsylvania Dutch products are extremely close; so close, indeed, that the imported items are easily mistaken for those of Pennsylvania origin.

I have likewise seen in the market a good deal of furniture directly imported from Holland, while considerable quantities of Swedish pine are reported for sale. Why even clever judges should assume that all early pine furniture is likewise early American, I cannot understand. Sweden used quantities of pine. So did Germany and Switzerland. And there appears still to be some excellent pine coming down from French Canada.

All this variety is delightful, and adds to the interest of collecting. The chief objection to carelessness in attributing foreign pieces to their proper source lies in the fact that, unless we show some particularity, we are in danger of so mixing Swiss, Swedish, and Canadian French furniture with native products, especially those of New York and Pennsylvania, that we shall not know which is which, and shall lose all the critical edge of our connoisseurship.

The success which attended the sale of the contents of the King Hooper Mansion at the Anderson Galleries, December 10 and 11, I attribute partly to the general excellence of the items themselves, partly to public confidence in the auspices of the collection. To me the most alluring item in the entire display was a Newport chest of drawers, with dished top — an admirable idea, by the way. The piece had all the earmarks of the Goddard-Townsend school of furniture, and was particularly noteworthy because of the manner in which the blocking had been gouged out of the inner drawer fronts. By no means the most important of Newport pieces which I have seen, but one of the most interesting, this chest of drawers brought \$4200.

From the collection of foreign furniture sold at the Anderson Galleries, December 7, 8 and 9, I could have furnished a house elegantly and at a ridiculously small expense. Most of the furniture was German, a good deal of it in the Biedermeier style, which few Americans have yet learned to appreciate. Accordingly, chairs were sold at \$10 and \$15 each; a charming little Biedermeier commode at \$35, and so on.

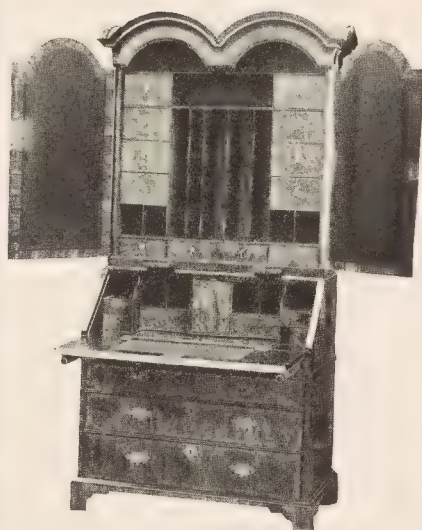
The annual Tolentino sale of Italian antiques at the American Art Galleries occurred December 8, 9, 10, and 11, and disposed of the usual tremendous aggregation of furniture, textiles, pottery, metal ware, pictures of various sorts, stone carvings, and terra cottas. Among the most impressive items, on this occasion, were a number of carved stone armorial plaques, and an extraordinary paneled and carved dining room in pine and chestnut, of the sixteenth century, from Northern Italy. This last item brought \$4100. A gorgeous onyx bath with wainscot of similar material brought \$1200.

Of recent sales, that of clocks from the Lyman C. Flynt collection held at the American Art Galleries on the afternoon of December 15, strikes me as the most peculiar. All told, there were



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289 clocks, chiefly American of the first half of the nineteenth century. The total realized from the sale was \$5757, or an average of about \$20 per clock. Many of the timepieces, however, sold at \$3, \$4, and \$5 each. The highest price paid was \$370 for a striking banjo clock of unknown make. Other banjo clocks brought from \$22.50 to \$230. I saw the collection prior to the sale. A good many of the smaller clocks showed evidences of a rough history. Whether their inner workings needed tinkering I do not know. But I am certain that a good many purchasers walked off with bargains.

If authors who have been in hard luck and have had to borrow or beg money from their friends could come back to earth and sell their I. O. U.'s as autographs, at present prices, they would be relieved from pressing necessity. At a London sale recently, a promissory note signed by *Lau. Sterne* to David Garrick, for twenty pounds, brought forty-six pounds.

## Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

EARLY AMERICAN BOTTLES AND FLASKS. By Stephen Van Rensselaer. Peterborough, New Hampshire. Privately printed, 1927. Revised edition. 2 Vols. Library edition: 536 pages, 40 illustrations; pocket edition: 288 pages, 162 plates. Price \$15.00 (for both books).

YES, at length it is out; at the present writing, not fully, but in a promising state of emergence which augurs well for fulfillment of the assurance that, by the time these lines are read, Stephen Van Rensselaer's revised edition of *Early American Bottles and Flasks* will be in the hands of those who have subscribed for it. Or, if it is not in all the waiting hands, it will be in many of them, and steadily on the way to the anxious others.

We, ourselves, speak with authority and not as the scribe in this matter, for we have been permitted to examine the two hundred and forty-four pages of printed history of American glass factories, which constitute the first part of the book; and, in addition, a check list and part of the illustrative and descriptive matter which constitute the second part. With this much already accomplished, and with all possibility of rearrangement, alteration, or addition barred by the printer, there is reason to anticipate early completion of a book long awaited and long delayed.

COLONIAL FURNITURE IN AMERICA. By Luke Vincent Lockwood. New York, Charles Scribner's Sons, 1926. 2 Vols., 752 pages, 1404 illustrations. Price \$30.

THAT a third edition of this standard work on American furniture has become necessary speaks well both for Mr. Lockwood and for public appreciation of a vast amount of painstaking labor expended in research and in the arranging of material.

Mr. Lockwood's approach to his subject is topical and chronological. To each of the major types of American household furniture he devotes a chapter, whose development, in each case, is that of historical sequence. In this way the entire subject of early American furniture is adequately and clearly covered, while each part remains easily accessible to the student seeking enlightenment on some one aspect of the whole.

Illustrations, picturing in all some fifteen hundred examples of furniture, are conveniently distributed through the two volumes. They are large and clear enough to make identification easy and to permit the student usually to distinguish those elements of minor detail which are essential to accurate judgment. All this was as true of the previous edition as of the present one, which latter is, in the main, a reprint of the earlier work, and from the same plates.

Since the advent of the second edition of *Colonial Furniture*, however, a constantly increasing general interest in early furni-

ture and in the history of its making has encouraged much fresh investigation. This has resulted in the discovery not only of a number of remarkable specimens of the cabinetmaker's art, but of a wealth of new information concerning individual cabinetmakers and of those peculiarities of their style which may assist in the identification of their work.

Such circumstances have led Mr. Lockwood to add to each of the two volumes of his revised work a so-called "Supplementary Chapter", offering, in the main, the results of his own recent studies and discoveries. Of these supplementary chapters, that appended to Volume I contains the most valuable material; for it clears up certain mysteries concerning Connecticut chests, adds effectively to the literature of the block-front, and throws new light on the history of the Newport cabinetmakers of the Townsend-Goddard group.

Quite remarkable are a highboy and a chest-on-chest, unmistakably of the Newport school, illustrated in Figures XIX and XX of the supplementary chapter of Volume I. Earlier than many Newport pieces of our acquaintance, these two items should prove helpful in tracing the development of a style.

Concerning the personages of the Newport school, likewise, Mr. Lockwood has something to impart. He tells us of John Goddard's birth, his marriage to Hannah Townsend—daughter of Job Townsend, Newport cabinetmaker—and of the sons of the pair, Thomas and Townsend, two of a total brood of fifteen children. He further cites a tradition that John Goddard learned his trade from Job Townsend.

The assumption that John may thus have been educated is natural; and so is the assumption that, as an apprentice of Job, the promising young man met and fell in love with his master's daughter. But diligent search has failed to reveal documentary evidence bearing on either point. The Townsends were, however, a cabinetmaking family—Christopher, the deskmaker, having amassed a considerable fortune—so that it is likely enough that Goddard learned at least the refinements of his trade from the craftsmen into whose family he married.

An important discovery of Mr. Lockwood's, in this connection, is a blocked chest-on-chest bearing the trade label of John Townsend of *Middletown, Connecticut*. This John, it appears, was the son of Christopher. If, as seems probable, he lived for any considerable period in Connecticut, the emergence, in that state, of numerous cherry block-front pieces strongly suggestive of Rhode Island types is, to a considerable degree, explained.

Still to be explained, however, is the kinship which exists between Rhode Island furniture and that of Philadelphia. We have long been beset by a lurking suspicion that some of the Newport tribe—who, by the way, were Quakers—had close association with the City of Brotherly Love. It is, therefore, worth while to pause for a moment over the name of John Townsend's bride, whom the cabinetmaker took to his bosom in September of 1764. It is *Philadelphia* Feke.

Besides thus providing food for contemplation concerning the Newport school of cabinetmakers, Mr. Lockwood exhibits several items of Salem provenance—the work, it would appear, of Samuel McIntire, or of someone under his guidance—and introduces us likewise to the work and the label of Edmund Johnson of the same town.

A number of hitherto unpublished specimens of Duncan Phyfe's furniture appear in the supplement to Volume II, some of them pointing unmistakably to decadence.

To geographical considerations as affecting the style of American furniture Mr. Lockwood pays little or no attention. Such considerations offer, in themselves, a vast and complicated study, fraught with immense difficulty. He is content to illustrate and describe standard New England types with, here and there, incursions into the furniture of Philadelphia and New York, and, in the supplementary chapters, some emphasis on examples from Maryland and further to the south. For the present, furthermore, he virtually ignores the manifestations of creative genius on the part of the Pennsylvania Germans. But that, again, is a special

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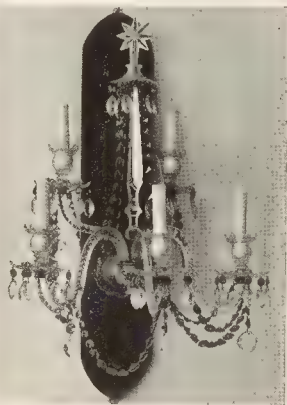


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In *Colonial Furniture in America*, fortunately, Mr. Lockwood gives us neither philosophy, nor general discussion of manners and customs, nor romantic history. As a student of the normal development of American furniture, he offers the result of years of research, of personal collecting, and of participation in the collecting done by others. His descriptive matter emphasizes the fact that form and the essential elements of decoration constitute the chief indices of both date and authorship of furniture items. His illustrations are chosen largely to reinforce this thesis. To anything approaching a critical understanding of American furniture, therefore, familiarity with the two volumes into which Mr. Lockwood has compressed so much sound learning is an indispensable preliminary.

### RECEIVED FOR REVIEW

#### FINE ARTS

- A DICTIONARY OF PAINTERS OF MINIATURES. By J. J. Foster. London, Philip Allan & Co., Ltd., 1926. Price \$6.00.  
EARLY AMERICAN WALL PAINTINGS. By Edward B. Allen. New Haven, Yale University Press, 1926. Price \$7.50.  
A SHORT HISTORY OF ITALIAN ART. By Adolfo Venturi. New York, The Macmillan Company, 1926. Price \$4.00.

#### FURNITURE

- COLONIAL FURNITURE IN AMERICA. By Luke Vincent Lockwood. New York, Charles Scribner's Sons, 1926. Third edition, 2 Vols. Price \$30.00.

#### GENERAL

- ANTIQUES. (A book of poetry). By Iva H. Drew. Boston, The Four Seas Company, 1926. Price \$1.50.

## Lectures and Exhibits

### FROM EMPIRE TO L'ART NOUVEAU

An illuminating panorama of the decorative arts in the nineteenth century is displayed in Gallery J 9 of the Metropolitan Museum of Art. Six adjoining alcoves present various aspects, in chronological order, of the periods of this many-sided era.

The first alcove represents the neo-classicism which characterized the first fifteen years of the century. Modified neo-classicism, portraying the best work of the Empire period, is illustrated by the simpler style of the second alcove. Here the influence of the Bourbon Restoration (1814-1830) is evident.

In the third alcove, covering the period of Louis-Philippe and the early years of Queen Victoria (1830-1848), the reaction from the neo-classicism, of which romanticism is the giddy result, is evident.

Alcove IV illustrates the trend of antiquarianism which characterized the second half of the nineteenth century. The arrangement of the fifth and sixth alcoves departs from the informal plan followed in the first four. These last two are arranged as formal exhibits, William Morris dominating the fifth, and the disciples of the return to naturalism, the sixth. The revolt from the mass production following the establishment of industrialism in England, and the Arts and Crafts movement promulgated so passionately by Morris and his followers are illustrated by books, fabrics, pottery, a tapestry from the Merton looms, and a cabinet designed by Morris and painted by Burne-Jones. The style known as *l'art nouveau*, basing its ornament and forms on the study of nature, is portrayed in the sixth alcove, which contains some notable contributions in the form of glass by John La Farge and Louis C. Tiffany.

\*\*\*

The American Academy of Arts and Letters, 633 West 155th Street, New York City, will, for the first time in its history, sponsor a one-man show, in its exhibition of wood engravings by Timothy Cole, which will go on public view, January 17.

The exhibition will include engravings of many notable examples, done after the old masters — French, English, Italian, Spanish, Dutch, and Flemish.

### A MUSEUM TOYLAND

The Société des Amis des Arts has issued an interesting catalogue of the exhibit of old playthings, held at the Historical Museum in Strasbourg, Alsace-Lorraine, November 20-December 31, 1926.

Judging from the catalogue, the exhibit lacked neither variety nor

range; for there were dolls, porringers, and rattles dating from the Roman Empire, figurines, horses, and angels of the Middle Ages and Renaissance, and dolls' houses, furniture, and utensils of the eighteenth and nineteenth centuries. The display included also earthenware, porcelain, and engravings showing children at play.

Several pages of plates, picturing articles of the exhibit, add to the interest of the catalogue, as does also the list of exhibitors, which includes museums as well as a number of private individuals.

\* \* \*

Mrs. M. L. Blumenthal, wife of the well-known artist, collector, and writer on antiques, has arranged an exhibit of early American furniture, glass, and pottery, mostly of the farmhouse type, at the Kayser and Allman Galleries, 1522 Chestnut Street, Philadelphia. The exhibit will continue until February 8.

\* \* \*

The exhibition of furniture by John Goddard at the Rhode Island School of Design, Providence, will continue through February. This exhibition shows a few selected pieces, all of which, however, are authentic Goddard products.

## Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

325. M. L. H., *Delaware*, (ANTIQUES for December, 1926, Vol. X, page 447).

H. H. Cotterell, the English pewter expert, writes that there were four London pewterers by the name of Richard King. He cites an article of his in the *Connoisseur* for December, 1926, in which he lists these pewterers as follows:

(a) Richard King served as a soldier in one of the Company's (The Worshipful Company of Pewterers of London), trained bands against Sir Thomas Wyatt in 1552, and received alms from the Company in 1563. In 1580 he served the office of Steward.

(b) Richard King, who was admitted to Freedom in 1704.

(c) Richard King, who joined the Yeomanry of the Company in 1714, and who, in 1746, was elected to the Mastership of the Company. His touch, bearing the device of a *demi-ostrich*, is No. 723 on the third touch plate (of Masse's *The Pewter Collector*).

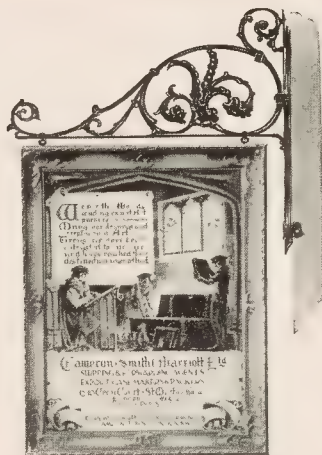
(d) Richard King, who became a Yeoman of the Company in 1745, and who died in 1798. He used the same device in his touch.

Mr. Cotterell further states that the pewter plate in question must have been produced by one of the latter two, since they alone of the four used the touch of the *demi-ostrich*.

In seeking information regarding the date of Jones, Ball & Co., Boston, we have received from Shreve, Crump & Low Company (the firm now carrying on the business) the following list of firm name changes which have occurred during a period of over a century.

John M. McFarlane . . . . .	1796
Jones & Ward . . . . .	1809
Baldwin & Jones . . . . .	1813
Putnam & Low . . . . .	1822
John J. Low & Co. . . . .	1828
John B. Jones & Co. . . . .	1828
Jones, Lows & Ball . . . . .	1829
Lows, Ball & Co. . . . .	1840
Jones, Ball & Poor . . . . .	1846
Harris & Stanwood } . . . . .	1847
Henry B. Stanwood } . . . . .	1847
Jones, Ball & Co. . . . .	1852
Jones, Shreve, Brown & Co. . . . .	1854
Shreve, Brown & Co. . . . .	1857
Shreve, Stanwood & Co. . . . .	1860
Shreve, Crump & Low Co. . . . .	1869
Shreve, Crump & Low, Co., Inc. . . . .	1888

Concerning the earliest date, information is not absolutely definite, as the first record of John M. McFarlane is from 1800, but there is reason to believe that he was in business somewhat before the beginning of the nineteenth century.



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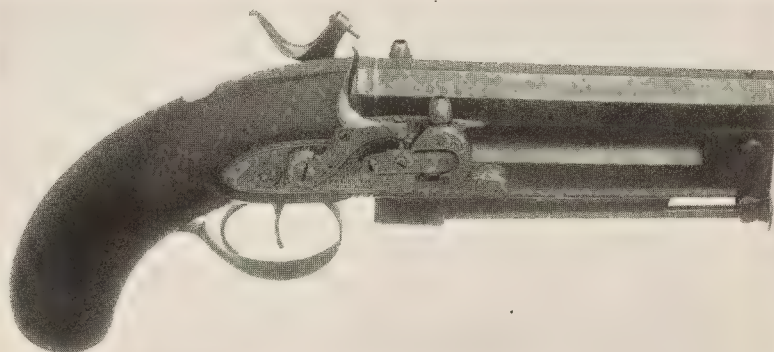
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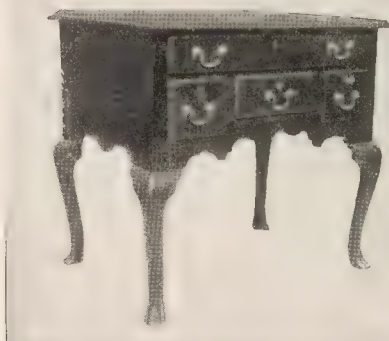


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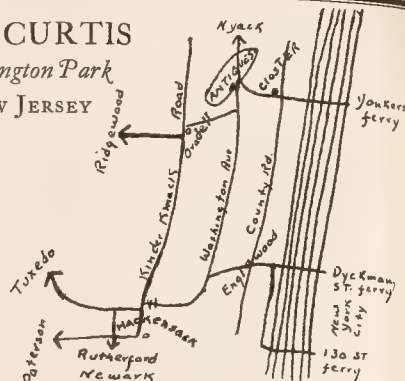
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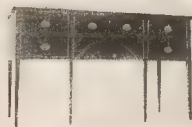
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**WE** wish to turn our stock of an-  
tiques three or four times a year.  
So we issue lists, now and then, of our  
finds priced at fair value. Those that do  
not sell at once are automatically marked  
down 10% each month for three months.

*December List Now Ready*

Back numbers showing unsold items subject to 30% discount  
on receipt of two-cent stamp for each list

**COLLECTORS' LUCK, Suncook, N. H.**





PAIR OF  
OLD IRON  
BARN SILHOUETTES

3 inches by 4 inches  
Original Condition

\$25

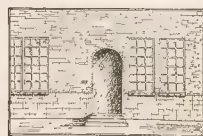
Swell-front mahogany chest of drawers . . . \$150  
Pair of finger-marked Windsor armchairs . . . 75  
Small slant-top walnut desk, fine interior . . . 195

All refinished, packed, and perfect

*Ye Old Furniture Home*

870 Mountain Avenue

WESTFIELD, N. J.



**JANE WHITE LONSDALE**  
INTERIOR DECORATOR  
314 EAST 57TH STREET  
NEW YORK CITY  
PLAZA 3357

Queen Anne Cottage

A Hadley chest, all original. A charming Sheraton sofa with delicate reeded legs and inlaid with satinwood. A magnificent pair of Waterford candelabras, all original and extremely graceful.

*Queen Anne Corners*

Telephone ROCKLAND 1245-R ACCORD, MASSACHUSETTS

Inland State Road halfway between Boston and Plymouth

Everything Guaranteed as Represented

*The Pontil Mark Antique Shop*

INTO this shop, from some church in which our forefathers worshipped, has come a communion set of rare old Bristol silver glass, ewer, chalice, and two basins, all proof; also a baptismal font of the same glass.

**MRS. FRENCH**

69 North River Street

WILKES-BARRE, PA.

*Antiques Wholesale*

Early American Chairs, Tables, Desks,  
Glass, China, Mirrors, Andirons,  
Clocks, Hooked Rugs. Fluid Lamps  
and Kerosene Lamps a Specialty.



**ESTHER CATLIN**  
*Antiques*

210 WEST 8th STREET, PLAINFIELD, N. J.

Telephone: Plainfield, N. J. 4446-W

**For Antiques of Distinction**

Come through this door  
INTO THE SHOP

Quaint  
Old Furniture  
Pictures  
Rugs

*Exquisite  
Selection*



China  
Mirrors  
Clocks  
Glass

*Wide Range of  
Prices*

Special: A fine Hepplewhite Sideboard and some very desirable desks, bureaus, and tables.

**LOUISE L. DEAN**  
293 WALNUT STREET, DEDHAM, MASSACHUSETTS  
Telephone DEDHAM 1563-M  
Everything Guaranteed as Represented

*New England Antiques*

Pine : Maple : Cherry : Birch : Mahogany  
Hooked rugs and hand-woven stuffs; woodenware;  
glass; china; pewter; brass; copper; iron; pottery.

*Specials:* Maple drop-leaf table and eight ladderback chairs; serpentine-front slant-top desks in cherry and mahogany; straight-front walnut desk with well; iron chest; 38-inch two-panel carved oak chest, c 1660; several 1800-1820 mirrors; large hooked rugs, 4 feet by 8 feet, 6 feet by 4 feet, 6 feet by 6 feet, etc.

**WORCESTER BROS. CO.**

23 BRATTLE STREET

CAMBRIDGE, MASS.

Everything Guaranteed as Represented

**WILMER MOORE**

18 West Broad Street

HOPEWELL

Telephone 89

NEW JERSEY

I didn't know there were so many antiques in New Jersey! That's what people say when they visit my shop.

If you want a bird salt, or a Philadelphia highboy, you will find it here.

Historic Hopewell is 8 miles from Princeton, 13 miles from Trenton  
Good Roads

Everything Guaranteed as Represented

## THE CAMDEN ANTIQUE SHOPPE

### Removal Notice

OWING to the increase in my business it has been necessary for me to move to a larger place. Old and new customers, therefore, will find me at HADDON AVENUE and LIBERTY STREET, which is two blocks from 1406 Haddon Avenue.

I have on hand some very fine old pieces, together with a lot of Empire and Victorian furniture.

*Everything Guaranteed as Represented*

CAMDEN ANTIQUE SHOPPE :: JAMES F. IANNI, Proprietor  
HADDON AVENUE AND LIBERTY STREET  
CAMDEN, NEW JERSEY

Only 15 minutes from Philadelphia over the new Delaware River Bridge on the road to Atlantic City



Just a corner of our shop illustrating some of the antiques we carry. Visit us. You will find interesting china, furniture, hooked rugs, prints, and small things not found elsewhere.

## HENRY J. FITZGERALD

81 CHARLES STREET BOSTON, MASS.  
Telephone BOWDOIN 2994-W

## PENNY WISE?

The increased cost of handmade Ball brasses over machine-made goods amounts to nothing against greater profits and quicker sales.

We make, match, repair, or copy anything, including original color of your sample.

*Dealers write us*

## WILLIAM BALL & SONS

WEST CHESTER :: PENNSYLVANIA

## S. ELIZABETH YORK

THE FRANCIS NYE HOUSE  
MATTAPoisett MASSACHUSETTS

Iridescent aqua bottle, spiral gadrooning; several choice scent bottles; swirled green *Pitkin* flask; aquamarine flask, *Ship Franklin*; few choice pieces of Bennington pottery; fine set of bellflower glass; pair of signed miniatures in frames of ivory; curly maple chest; gold lustre jug, blue sprigs on orchid bands; some choice lustre ware; Windsor footstool; very fine jointed wooden doll; Sheraton maple stand; fine pewter inkwell; unusual set of Chelsea china; several camphorwood chests; miniature pine chest; small sized maple desk; 4 good corner cupboards; large cupboard, four paneled doors; glass in all the known patterns; furniture of all kinds; prints; samplers; rugs; shawls.

Telephone Mattapoisett 143

*Write or call*

*Everything Guaranteed as Represented*



### A Quaint Little Pine Desk

*In Original Condition*

### A Three-Legged Windsor Stool

Mrs. Albert K. Hostetter  
10 South Queen Street  
LANCASTER PENNSYLVANIA  
*Appointments desirable*

## THE BLUE BOTTLE SHOP

*Announces its Removal to*

827 LANCASTER PIKE  
BRYN MAWR, PENNSYLVANIA

where it will continue to show some very unusual

### Early American Antiques

## The LANCASTER ANTIQUE SHOP

25 Fayette Street, BOSTON

### A Shop Furnished Like a Home

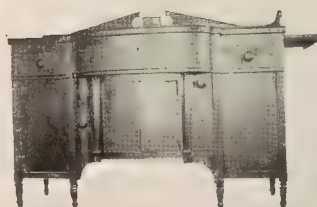
Old maple, pine, and mahogany furniture.

Glass and hooked rugs.

A small Virginia walnut lowboy of exquisite and delicate lines.

Just received from England—a good wingchair and three matching Chippendale chairs.

### Unusual Italian Linens



### SIDEBOARD

All mahogany Sheraton sideboard, six feet long, fluted posts and pilasters.

## JEMIMA WILKINSON ANTIQUE SHOP

*Florence W. Upson*

DUNDEE :: NEW YORK

*Everything Guaranteed as Represented*





WE have reproductions of old wall paper. If you are contemplating papering one or more rooms, we will be very glad to send samples on approval. Please advise style and size of room.

### THE OLD WALL PAPER HOUSE

Established 1861

15 West Franklin Street

BALTIMORE, MARYLAND

## CONGLOMERATION

Grandfather clock in pine case — Nathaniel Mulliken, Lexington, Mass.

Banjo Clock, mahogany case — T. Chandler, Concord, N. H.

Pewter plate, 8 inch — S. G., Boston.

Pewter plate, 13½ inch — Samuel Hamlin.

Fox, cast in spelter, on pine base.

Sugar cutters, like pair in Wayside Inn, Sudbury, Mass.

### WICKFORD HILL ANTIQUE SHOP

BENJAMIN A. JACKSON

West Main Street Telephone 60-W WICKFORD, R. I.

Everything Guaranteed as Represented

### WHOLESALE AND RETAIL

## Early American Antiques

including rare pieces in furniture, clocks, china, glass, etc. I also handle

### Empire and Victorian Furniture

Mostly everything is sold in the rough.

Write me your wants if you are interested in goods that are reasonably priced.

Photographs

Everything Guaranteed

Grating Free

Nothing Misrepresented

## J. H. EDGETTE

Exceptional Antiques

508 Plant Street

UTICA, N. Y.



QUEEN ANNE CHEST-ON-FRAME IN ORIGINAL CONDITION

## Genuine Antiques

Both in the rough and reconditioned

Inquiries Invited

WILKINSON & TRAYLOR

504 West Main Street

RICHMOND, VA.

## Old-Fashioned Finds for February

Fine pink lustre Leeds tea set, shows English mansion and bridge, scalloped edges, \$85; pair of double-wick, camphine, glass lamps, proof, 12 inches tall, pewter top, blown bowl, five step, four scallop base, rare, \$50; apple green Sandwich glass dish with lid, sacred codfish, fetching outline, 8¼ inches long, \$10; double woven coverlet, indigo blue and ivory, superlative type, best condition, border on three sides, eagle with shield and thunderbolts, eight pointed stars, Garden of Eden trees, center four roses, name and date 1833 on each side, \$100; wide seated, cross-back, Sheraton fancy chair, best strong condition — it has charm, \$40; just one square ottoman left, fine bracket feet, \$35; superb sleepy hollow chair, best condition, \$100; a gold resist lustre flowerpot, Wedgwood figures, \$75.

### ISABELLA PAXSON IREDELL

Greenaway Lodge, PAINTED POST, NEW YORK

Telephone 412-J CORNING

Everything Guaranteed as Represented

## UNPACKED and THROUGH the CUSTOMS

A fresh shipment of

Old Flowered Chintzes

Old Toiles de Jouy

Old French and English

Embroideries

Gathered in Europe by

## ELINOR MERRELL

50 E. 57th Street

PLAZA 7579

NEW YORK CITY



Pair of very fine Duncan Phyfe style card tables, all original with brass claw feet.

Each table measures 36 inches long and 17¾ inches wide closed, and 36 inches square when opened. Could be used together very well as a pair of dining room tables.

### MARTHA DEHAAS REEVES

1026 Pine St., Philadelphia, Pa. and 20 Potter St., Haddonfield, N. J.

Everything Guaranteed as Represented

## THE SHOP OF TREASURES

135 North Adams Street  
Green Bay  
Wisconsin

2806 Sheridan Road  
Chicago, Illinois  
Telephone Bittersweet 1068

A fine pair of Currier & Ives prints, *George Washington* and *Martha Washington*, in original oval frames, size 20 by 24 inches.

A pair of Currier & Ives prints, *Summer* and *Autumn*, large, brilliant coloring, perfect condition.

Many fine petit point pictures, papier mâché tilt-top table in excellent condition; a wonderful papier mâché workbox with the original mother-of-pearl spool holders; several other interesting articles in papier mâché.

Our buyer, Margaret Woulfe McDonald, is going abroad and will execute commissions.

## You Are Now a Descendant Some Day You Will be an Ancestor

KEEP your memory green among those who follow you, by leaving them some token of your well-being and good taste. For centuries past fine silverware has served just that purpose and it will continue to do so for centuries to come. But such silver must be handmade, and, whether ancient or modern, should be well designed and faithfully wrought with skill and patience.

*As a specialist in historic silver and a craftsman and designer of long experience, I am prepared to assist in meeting every requirement of ancestors and descendants alike.*

## GEBELEIN

*A Name that Stands for the Finest in Silver*

79 Chestnut Street :: BOSTON, MASS.



SPANISH-FOOT LOWBOY

Original in every respect. One of, if not the finest known example of this rare type of American lowboy. The wood is walnut—interior of drawers, pine.

This is an illustration of the character of early American furniture to be found in our New York shop.

In March we expect to place on exhibition and for sale a small but very fine collection of early American glass.

## H. A. & K. S. McKEARIN

21 E. 64th Street

NEW YORK CITY

OUR REPUTATION AND ABSOLUTE  
GUARANTEE IS BACK OF EVERYTHING WE SELL



HEPPLEWHITE SIDEBOARD INLAID WITH SATINWOOD

COLLECTORS visiting Boston should not leave without visiting our shop. Brookline is only a short motor or car ride from the center of the city; and the time it takes to get there is well repaid by the opportunity to inspect three floors of antiques devoted to fine furniture, rugs, china, glass, and the like.

The sideboard illustrated is only one of many fine pieces.

Pay us a visit and be convinced.

## H. SACKS & SONS

62 Harvard Street

BROOKLINE, MASS.

Telephone Regent 0865



AN INTERESTING ARRANGEMENT OF DIRECTOIRE  
AND LOUIS XV FURNITURE

## French and American Antiques Interior Decoration

old france  
INCORPORATED  
JANE H. SWORDS

New York City 553 Madison Ave.      Morristown, N. J. 150 South St.





Reproductions of old chintzes. Samples mailed on approval to suit your requirements from our stock of selected patterns.

### OLD CHINTZ SHOP

4 East Hamilton Street BALTIMORE, MARYLAND

### FOR SALE

1 mahogany six-legged table; 2 sets of mahogany chairs, six to a set, one set fiddle-back, the other slatted across; also plenty of card tables and arm-chairs in walnut.

J. RAYMOND BLINN

18 LOCUST STREET, HAVERHILL, MASS.

*Everything Guaranteed as Represented*

### MARY LENT

#### Antiques

9 EAST 8TH STREET  
NEW YORK

MY stock of antiques has been disposed of and I am suspending business for the winter months. I expect to reopen my shop about the first of April.

LOUISE BARBER MATHIOT  
WEST CHESTER PENNSYLVANIA

SUMMER: *Shop of the Two Young Men*, OGUNQUIT, MAINE

### HARE & COOLIDGE

54 West 11th Street NEW YORK CITY

17th Century Pine and Oak 4-drawer Chest

Paneled sides with bolection molding

*Lowestoft—Unusual Pieces*

*Hooked Rugs*

*Rare and Complete Screw Candlestand*

Call or make appointments between 10:00 and 12:30 WATKINS 1036

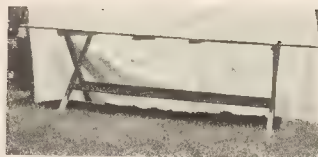
*Everything Guaranteed as Represented*

### The BULLSEYE SHOP

50 Church Street, Cambridge, Massachusetts

LINEN : CHINA : GLASS : RUGS

MRS. PERCIVAL DOVE



*Old Sawbuck Table*

Pine top, two boards, 8' 2" long by 38" wide, oak sawbuck and stretchers, fine original condition.

Fine old Dutch kas, original condition.

15 pieces of old Waterford: 1 covered compote 9" high by 5" wide; 2 boat-shaped salts; 4 goblets; 8 sauce dishes.

### CURIOSITY SHOP

W. H. WILKINSON, Proprietor

1901-1911 Main Street

KANSAS CITY, MISSOURI

Four Blocks from Union Station

*Everything Guaranteed as Represented*

### The SUNRISE SHOP

INVITES YOUR INSPECTION

Our large stock of carefully collected antiques is sure to interest you. Come and see them or write us your wants.

*Ada Millard Robinson*

148 YORK STREET

::

NEW HAVEN, CONN.

*One-half block from Yale's beautiful Harkness Memorial Group*

*Everything Guaranteed as Represented*

## HOUSE CLEANING DONE REOPENING IN PREPARATION

*New* discoveries have displaced old treasures. That is why I disposed of my entire stock of antiques a few months ago. I foresaw the need of space in which to exhibit the surprising array of fine and unusual examples which I have been accumulating and which I shall soon be ready to share with my clients.

In March my shop will reopen and I shall then offer an entirely fresh display of antiques that represents a winter's collecting under conditions more than usually favorable. I invite the earliest possible attendance of my clients following the March opening.

**BERNSTEIN**  
*Authentic Antiques*

SOUND BEACH

CONNECTICUT

*Midway between Stamford and Greenwich*

*The famous dollar  
of 1804*

## A dollar that sold for \$2500

COIN collection is fascinating. Excellent collections can be built at little cost. Increase in values makes collection profitable. As the largest coin dealer in the United States (established over 25 years) I am in a position to help you. Recent collections sold through me are the Joy Collection of Boston, for \$50,000; Ten Eyck Collection, Albany, \$45,000; Wilharm Collection, Pittsburg, \$22,000; and many others.

### *Get Acquainted Sale Bargains*

Old United States half cents	\$0.50
Old United States \$3.00 gold pieces	7.50
Old United States two-cent pieces	.15
Ancient Roman silver pieces	1.50
Gold California half dollars	2.50
Ancient Greek silver coin	10.00
Set of 10 Civil War cents (all different values)	1.80
Lincoln Memorial Coin	1.50

Have thousands of others. Send 10c. for my 48-page Illustrated Coin Book. Wonderful listings. Real Bargains.

**B. MAX MEHL**  
NUMISMATIST

500 MEHL BLDG., FT. WORTH, TEXAS



English Bracket Clock by Thomas Carrington, London, 1730-60; ebonized cherry case; back plate of works beautifully engraved.

English Bracket Clock by John Baker, London, 1768-84; green lacquer case, Chinese decorations.

I HOPE that all clock enthusiasts who visit New York will find time during 1927 to visit my shop and view my interesting collection of over 1200 clocks.

J. HENRY  
**SCHOTTLER**  
103 Lexington Avenue NEW YORK, N.Y.



SIDEBOARD OF BEAUTIFULLY GRAINED APPLEWOOD

## OLD MILL STONE ANTIQUE SHOP HARRISONBURG, VIRGINIA

*In the Heart of the Shenandoah Valley*

WE offer this month to the discriminative buyer of antiques an applewood sideboard, beautifully grained, showing the soft undertoning brown and yellow variations so characteristic of this wood. Another in walnut, very similar in construction, inlaid with curly maple. Both are choice pieces. The many other rare and beautiful examples of bygone days that are always found displayed in our shop will delight the most fastidious, be it furniture, glass, china, pewter, pottery or iron for which you are seeking.

*Everything covered by an exclusive guarantee.*



Shipments of antiques collected in the French provinces received every month. Price lists of these shipments sent on request.



## FRENCH PROVINCIAL ANTIQUES

163 E. 54th Street  
NEW YORK

ANN ELSEY

PLAZA  
0876

## ARE YOU PLANNING AN AUCTION?

For many years now WM. K. MacKAY Co., Inc., have been the leading auctioneers in New England. They will be glad to consult with you regarding the holding of an auction sale anywhere in New England.

*Antique Sales a Specialty*

*Appraisal for all Purposes*

**WM. K. MacKAY Co., Inc.**

*Auctioneers and Appraisers*

7 Bosworth Street (Telephone Liberty 3194) BOSTON, MASS.

## A CURLY MAPLE STAND



This entire piece is made of beautiful finely marked curly maple.

AGNES T. SULLIVAN 24 Steel Street, AUBURN, N. Y.  
FINGER LAKES REGION  
*Everything Guaranteed as Represented*

## LAWRENCE HYAMS & Co.

(Formerly with M. Stack & Co.)

*We have the Largest and Most Complete Stock of  
Antiques in Chicago*

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-Brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

*Expert Refinishing and Restoring.*

*Inspection Cordially Invited.*

643-645 SOUTH WABASH AVENUE, CHICAGO, ILL.  
Telephone WABASH 1722

## Martha Jane's

MARCELLUS :: :: NEW YORK

(between Syracuse and Auburn)

Swell-front inlaid cherry bureau, original condition, \$135; pair of mahogany serpentine ottomans in perfect condition, \$100; high post maple bed with good turnings, \$75; refinished two-drawer heavy curly maple sewing table, \$60; crude early pine candlestand, \$22. Coverlets, prints, glass, furniture in the rough, etc.

*Special discount to dealers. Send for lists*

*Everything Guaranteed as Represented*

## Historical and Decorative Antiques

## CATHERINE CHASE

31 Clinton Street

BROOKLYN, NEW YORK

### SPECIAL ITEMS:

Very fine old model of the clipper ship *Flying Cloud* made about 1855. It is perfect in form and exquisite in workmanship.

Early maple and pine gateleg table in dining size.

Three-wheel hooded doll carriage with original doll—an appealing memory of the days when great grandmother was little sister.

*Playthings of Long Ago*

*Everything Guaranteed as Represented*

## Martha Morgan

## Antiques & Prints

847 Lexington Avenue

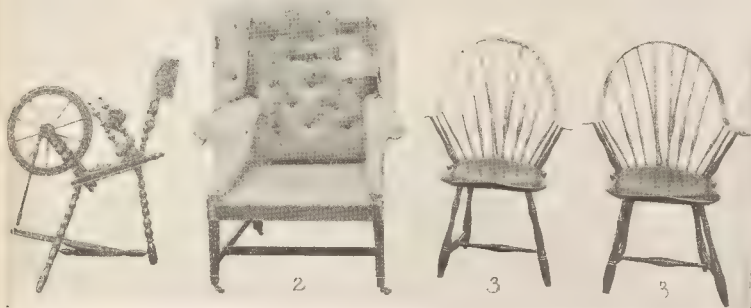
New York City

## Harry Mark

of

Brooklyn





ILLUSTRATED

1. Flax wheel, unusual turnings, all original, perfect condition . . \$85
2. Hepplewhite wingchair, all original . . . \$225
3. Pair of Windsor brace-back armchairs, all original. For the pair . \$235

*Write us your Wants*

**E. C. HOWE**

73 Newbury Street

BOSTON, MASSACHUSETTS



*Behind the Front:*

Many people have told me that my shop front is one of the most inviting they have seen. I am always pleased to hear that but not nearly so pleased as when they remark that my collections of hooked rugs, furniture, pictures, and the like, measure up to the merit of my shop front.

*I also do Hooked Rug Repairing*

**AUTHENTIC ANTIQUES HOOKED RUGS A SPECIALTY**

**L. DAVID 80 Charles Street BOSTON**

**CORRECT FRAMES FOR  
PICTURES OF ALL PERIODS**

Over 1000 genuine antique carved wood frames to choose from. Reproductions of period styles in sizes 12 x 16 to 56 x 90 always in stock. Special frames made to order.

**M. GRIEVE  
COMPANY**

234 EAST 59th STREET

NEW YORK CITY

Telephone REGENT 3492-1984



**CECIL DAVIS, F. R. S. A.**

*Expert in Old English and Irish Glass  
Guaranteed Specimens Only*

Largest collection of genuine eighteenth century drinking glasses of all periods in London. *Sample opaque spiral stem wine glass (circa 1760-1780) sent post free on receipt of six dollars.*

Fine collection of early Irish and English cut glass, table candelabra, etc. Two early Irish glass chandeliers (4 and 6 light) just received.

DETAILED BARGAIN LIST SENT POST FREE, 10 CENTS

8 St. Mary Abbott's Terrace, KENSINGTON, LONDON, W. 14





PIECES OF WROUGHT IRON AND  
SCULPTURED WOOD

## Foreign Antiques

In the famous Dartmouth College case Daniel Webster said: "It is a small college but there are those who love it."

I am tempted to paraphrase: mine is a small shop but there are those who love it. Architects, several editors of art magazines, craftsmen in iron, gold, and wood, moneyed people with artistic appreciation; and artists without money have come and stayed to study.

I am happy to show my "small museum" to any such.

## MARION BOOTH TRASK

37 East 57th Street (3rd floor) Telephone REGENT 7279 NEW YORK

## GARDEN SUGGESTIONS

Antique Oil Jars from France and Italy

Antique American Milk Crock

Salt Glaze Ware, Flower Pots, etc.

Normandy Animal Figures

Bird Baths, Sundials

Garden Furniture

Booklet upon request

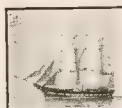
## THE BARCLAY COMPANY

732 Montgomery Avenue

NARBERTH

::

PENNSYLVANIA



I have recently acquired a set of mahogany Duncan Phyfe dining chairs in beautiful original condition. The set consists of a pair of stately armchairs and six matching side chairs. They tally exactly with the chair illustrated on page 57 of the January 1927 issue of *ANTIQUES*. The legs have identical leaf carvings on their front face and the backs have the same graceful lyres. The price is \$750 uncrated.

## THE SNUG HARBOR ANTIQUE SHOP

170 Tyson Street, NEW BRIGHTON, STATEN ISLAND

MARTHA DEAN TURPISCH

Telephone St. George 3183

Everything Guaranteed as Represented

## The WINTHROP ANTIQUE SHOP

134 Winthrop Street :: TAUNTON, MASS.

Between Taunton and Providence

Pair of Bennington Lions

Other Bennington Pieces

Chippendale Corner Cupboard circa 1780

Crown Derby Dinner Set

Italian Console Set

Early American Antiques

## ANTIQUES

## EMMA FENNO STRINGER

125 Charles Street, Boston

Telephone: Haymarket 0942

Mrs. Stringer, formerly at the Christopher Wren Tea Shop, Park Street, Boston, announces the opening of her new shop at 125 Charles Street, Boston.

*Lamp Shades, Suitable for Colonial Interiors, a Specialty*

Summer Shop: THE PAINTED CUPBOARD

Lincoln Street, Hingham, Mass.

Telephone: Hingham 0399

## The Colonial Antique Shop

ITHACA, NEW YORK

308 Stewart Avenue, Near Cornell University

FEBRUARY OFFERINGS

1. Curly maple settee with spindle turnings.
2. Enameled Stiegel bottle.
3. Curly maple slant-top desk.
4. Pair of Sandwich lustres, cameo cut, original prisms.
5. Maple highdaddy, seven graduated drawers.
6. Silver lustre sugar bowl.
7. Pewter plate marked Boardman & Hart, 10 inches.

Send for Leaflet and Photographs

WALTER F. LARKIN

MARIE L. LARKIN

We have a large stock of antiques in original condition and we are prepared to make attractive prices to dealers who wish to replenish their stocks.

## Antiques and Old Glass

Rosewood Melodeons, Swell-front Chest of Drawers, Warming Pans, Hooked Rugs, China Tea Sets, Dolphin Card Receiver, (blue dolphin base, opalescent top), Pewter, French Clocks, Blanket Chests, Mirrors, etc.

OPEN AFTERNOONS AND EVENINGS

## CHARLES E. COMINS

On Boston Post Road

One East Main Street

WARREN, MASS.

## YACOBIAN BROTHERS

280 Dartmouth Street :: BOSTON, MASSACHUSETTS

Large Collection of Antique

## HOOKE RUGS

*At Reasonable Prices*



We also specialize in repairing, cleaning, or restoring these rugs to their original condition. It is interesting how perfectly we can do this. We have a long experience in renovating Oriental rugs and tapestries.

FINEST WORK :: HIGHEST REFERENCES

Telephone KENMORE 4439

Established 1904

## Spinning Wheel Antique Shop

*In a Quaint Old House  
On a Quaint Old Street*

A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

KATHERINE SPERRY LALLIE LEE KENNEDY  
35 Fayette Street BEACH 1554 BOSTON, MASSACHUSETTS

We have in stock several French Provincial commodes like the one illustrated.



LOUIS XV COMMODE

**THE PEASANT SHOP**  
FRENCH PEASANT ANTIQUES  
81, CHARLES ST.  
BOSTON MASS.

### THIS MONTH'S OFFERINGS



Set of eight walnut chairs as illustrated, very fine. Set of six side and one arm chairs, Sheraton period, in mahogany, the lot, \$225; 1 Georgian period dining table, five sections, in mahogany, \$350; 1 inlaid Hepplewhite sideboard in walnut, \$400; 1 Sheraton sideboard in mahogany, \$150; 1 pine dining room dresser, \$60; 1 Napoleon mahogany desk, historical, \$500; 1 walnut highboy, Shenandoah Valley, \$300; 2 Hepplewhite chests of drawers in walnut, original brasses, each \$90; 1 Hepplewhite cherry highdaddy, old brasses, \$100; set of six Hitchcock chairs, original seats and stenciling, \$125; 1 cherry slant-top desk; maple and pine cabinet, \$100; 2 secretaries, 1 in walnut \$100, 1 in mahogany, \$200; wingchairs, Chippendale, \$200, Sheraton, \$175, both in mahogany; genuine old silhouettes, very fine, each \$5; several fine old maps, hand colored; pine chest of drawers, \$25; old pine washstands \$6.

I carry a full general line. Ask for quotations and photographs of your needs. No extra charge for crating and drayage.

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## SALE

DURING FEBRUARY

You are cordially invited to attend my sale of early American pine and maple furniture, and early American glass which will be held throughout the month of February. All items have been marked down 25%.

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Queen Anne club-foot, swing-leg, drop-leaf walnut table . . . \$150  
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Queen Anne walnut cabriole-leg desk . . . 150

Early American pine and fruitwood turned stretcher table, c. 1750 . . . 175

Yellow pine corner cupboard, butterfly shelves, cathedral glass  
upper and pie-crust lower doors . . . 200

Windsor bench, bamboo turnings, \$65; set of 6 two-slat, rush-seat maple  
chairs, \$75; three-slat, rush-seat high chair, \$20; Pennsylvania Dutch  
two-drawer walnut table, turned spindle legs, original knobs, \$65; Dan-  
forth pewter pot, \$30; Sheffield snuffer and tray, \$12.50.

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Collectors of the finest of antique furniture  
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# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

In answering advertisements note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

**DUNCAN PHYFE DINING TABLES**, two or three-part. DAISY LEVY, 5831 Darlington Road, Pittsburgh, Pennsylvania.

**ANTIQUE SILVER:** Tea services; coffee urns; teakettles; water, and other pitchers; punch bowls; compotes, cake baskets; creamer and sugar; salts; servers of all types, and various other pieces. List any Sheffield separately. No. 867.

**USED SILVER**, raised flower design preferred, in following: Cups, goblets; spoons; servers; creamer and sugar; forks; bonbon dishes; etc. List what you have, giving price, in first letter. List separately any Sheffield or plated ware. No. 868.

**LATE EMPIRE AND VICTORIAN FURNITURE**, prefer carved type in the rough. Send list and pictures with condition and price in first letter. No. 866.

**PLAYING CARDS:** I am interested in making a collection of old playing cards, especially of the period before 1860, and shall be glad to receive notices and catalogues of such articles for sale. ARTHUR H. COLE, 22 Holyoke House, Cambridge, Massachusetts.

**SMALL STAFFORDSHIRE ANIMALS:** colored cameo glass lamps; and small tables. Describe stating price. Antiques for sale. MRS. GEORGE W. DAVIS, 30 Lancaster Street Albany, New York.

**DEEP EMERALD GREEN DOLPHIN CANDELISTICK**, single square base, 10 1/4 inches; also same in peacock blue; and George Washington cup plate, 3 1/2 inches. No. 871.

**OLD VIOLINS:** Search your attic for old wrecks, you may have one of value. J. DILLIN, 102 West Front Street, Media, Pennsylvania.

**OLD SILVER SPOONS** and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**CURRIER AND KELLOGG PRINTS** in good condition. State size and price. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

**CURRIER PRINTS** bought, sold, and exchanged, rare copies as well as those of less value; early brown glass and rare bottles also wanted. FRANCES J. EGGLESTON, Oswego, N. Y.

## FOR SALE

**EARLY AMERICAN STEAMBOAT MODELS:** *Pilgrim*, City of Providence, Katahdin, Penobscot, beautiful five-foot working models complete in every detail. Rare American four-master ship models. Clipper ship prints. Large collection antiques every description. List on request. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**SEVERAL BEAUTIFUL CORNER CUPBOARDS** and linen presses in pine. Large assortment of tables, chairs, beds, chests, etc., refinished, immediate delivery. Pewter, silver, glass, china, wrought iron, etc. Genuine antiques only. List on request. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**NOTE THESE DIRECTIONS.** Look for the Round Sign. *Boston Post Road*, exactly two miles east of *Westport, Connecticut* Post Office. The Red Shop on the Hill. WAKEFIELD ANTIQUES. Visitors will enjoy this unique shop and its large varied collection of genuine antiques.

**THE LARGEST COLLECTION OF HOOKED RUGS** in Connecticut. Lowest prices. Sent on week's approval to responsible persons. Personal inspection invited. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**BEADED PINCUSHION IN COLORS**, American flags, eagle, etc.; pair andirons, pineapple, height 14 inches; Terry clock, 11 1/4 x 7. MRS. MARTIN RICE, Barre, Massachusetts.

**OLD SHIP PICTURES, PRINTS** and models; old sporting pictures and prints; old musical instruments, furniture, and other antiques. W. HOWARD HEAD, 1 Woodstock Studios, Bedford Park, London, W. 4, England.

**HISTORIC TABLECLOTH** and twelve napkins, *Washington on Horse* in center, border Capitol, palmettoes, and Indians, one of two made in Ireland for the White House, perfect condition. MRS. A. F. CURTIS, Delhi, New York.

**DAY BEDS;** maple bureaux; clocks; lamps; low-post beds; chairs; stands; Tyler coverlet. Prices low. WILLIAM NEWCOMB DAVIDSON, 754 Salem Avenue, Elizabeth, New Jersey.

**BLACKSTONE ANTIQUE SHOP:** Slope-top desks in mahogany, cherry, and walnut; mahogany secretary, cut glass vaseline knobs; walnut secretary; clothes press; serving press; mahogany bureau secretary, sewing stands; dowry chest; pipe tongs; liquor cases. H. L. WILKINS, Box 29, Blackstone, Virginia.

**MINIATURE BUREAU**, opalescent knobs; miniature pine kitchen dresser. MRS. C. B. POST, 21 Kenilworth Road, Worcester, Massachusetts.

**EVERY PIECE UNRESERVEDLY GUARANTEED** genuine: Antique furniture, (wingchairs, convex mirrors, sideboards, etc.); old brassware; old pewter; old glassware; old silver; old Delft and other china supplied at European prices — cost plus 10% profit — by FINKS, Avenue Goemaere, Antwerp, Belgium. We stock no imitations or reproductions. Own representatives in all European art centers. References: National City Bank, New York; Banque Generale Balge, Antwerp; Lloyds Bank, Head Office, London; Banque de Paris et des Pays Bas, Amsterdam.

**SMALL CURLY MAPLE CORNER CUPBOARD**, broken arch; copper lustre teapot; Queen Anne fiddle-back chair, Spanish toe. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**SET OF ANTIQUES** from the beginning to date. Apply THE HARRODSBURG DEMOCRAT, Harrodsburg, Kentucky.

**FIREPLACE SET;** chairs; Hoadley grandfather clock; braided, hooked, and woven rugs; tufted spreads, old and new quilts. MRS. F. A. ROUNDY, Royalton, Vermont.

**COLLECTOR HAS FOR SALE:** Glass flasks and bottles; small copper lustre pitchers, salts; glass lamps; Staffordshire pepper pots. HENRY PARET, 135 Water Street, New York City.

**SHIP LANTERN SHOP**, 87 Allen Street, Buffalo, New York, offers for sale: Empire sofa, illustrated top of page 44, ANTIQUES magazine for January, mahogany, fine condition, \$750, 87 inches long overall, 38 inches high at center, seat 20 1/2 inches deep, upholstery fine condition. Check must accompany order.

**AN ATTRACTIVE OLD-FASHIONED HOUSE** in good repair inside and out, eight rooms, bath, furnace, fireplaces, electricity, telephone, three acres of land, tennis court, shade trees, fruit and flower garden. Railroad, four bus lines. On State Road between New London and Hartford. Some antique furniture available. An unusual opportunity for tea house. No. 872.

**CAMEO LAMP**, \$45; green Sandwich lamp with milk glass base, \$35; pair of Staffordshire figures suitable for lamps, \$30; Staffordshire elephant and lion flower holders, \$15 each; bead bag, *Mary with Lamb*; cherry slant-top desk, \$125. MRS. FRANK J. DOERHOFFER, 30 Lancaster Street, Albany New York.

**QUAINT OLD HOUSE**, 1776, eight rooms, bath, heat, electric lights; on William Penn Highway. Three outside buildings, garage under house, 17 acres of land, trees, pools. Suitable for Antique Shop, tea room, and development. \$15,000, \$8,000 cash, balance terms. ANTIQUE SHOP, Mendham, New Jersey.

**JACKSON PAINTED ON BACK OF GLASS:** double steeple clock; quilting cabinet; pine corner cupboard; curly maple cupboard; coverlets; Currier's Homestead in Autumn and Winter; desks; chairs; stands; sofas; beds. CRAWFORD STUDIOS Richmond, Indiana.

**FIVE EXTRA FINE HIGHBOYS:** secretary; corner table; chest; lowboy; card table; bureau; dowry chest; pair duck-foot tables; snake-foot table; school table; rope-leg table; dressing table; butterfly table. Good pieces at low prices. HIGHBOY SHOP, 14 Summer Street, Malden, Massachusetts.

**PRIVATE OWNER WILL SELL** mahogany Hepplewhite sideboard with inlay, old brasses, serpentine front; set of six Hepplewhite chairs, maple field bed with two fluted posts; Washington mirror; other rare pieces. Photographs. J. E. HOLMES, 16 South Quaker Lane, West Hartford, Connecticut.

**EXHIBITION AND SALE** of old china teapots at THE SHETLAND SHOP, 41 River Street, Boston, February 1st to 15th. Staffordshire and other wares. Duplicates from the Brownell collection, Providence. Many have imperfections, but all are suitable for china cupboards.

**GRANDFATHER TALL CLOCK**, brass works, eight-day, mahogany case, perfect condition, full description on request. L. A. HOLT, Box 681, Lawrence, Massachusetts.

**OLD LAMPS:** turquoise blue glass, at \$12; green glass at \$8.00; spiral glass at \$8.00; small boudoir lamps, \$3.00 each. JANET L. COSTELLO, 2517 Bryant Avenue, South, Minneapolis, Minnesota.

**WILL SELL MY COLLECTION** in whole lot: early American, Hepplewhite, Sheraton, two Chippendale chairs, glass curios, many articles. EDITH BRUEN, Madison, New Jersey.



**CURRIER & IVES, Sunny Side — On The Hudson, American Homestead — Spring, Skating Scene — Moonlight;** large mahogany sleigh-front secretary; coverlet, rose and white, dated. No. 873.

**CURRIER & IVES;** old engravings; cup plates; brasses; copper; lustre, flasks; pottery; china; glass; coverlets; silhouettes; samplers; Godey prints; cloisonné picture and mirror frames; tables; chairs; other furniture. W. W. CARVER, Ivyland, Pennsylvania.

**CURLY MAPLE BOW FRONT BUREAU,** original Sheffield brasses; curly maple high poster; Scott inlaid grandfather clock; good glass and china and other selective pieces; largest general line in Southern Pennsylvania. Information and photographs sent promptly on request. **STONY BATTER ANTIQUE EXCHANGE,** North Second Street, Chambersburg, Pennsylvania.

**REMBRANDT PEALE PORTRAIT,** excellent condition; rare china; tea box; books and other privately owned antiques. No. 877.

**BENNINGTON BOOK FLASK** marked *Bennington Battles* also pair of two-quart copper lustre and blue pitchers with raised design in white on the blue. No. 874.

**SAPPHIRE BLUE STIEGEL SALT,** swirled pattern, guarantee that it is an old one goes with it; also nine-inch three-mold dish, sunburst pattern. No. 875.

**PAIR OF STEEPLE-TOP BRASS ANDIRONS,** 23½ inches, a very early pair. No. 876.

**PINK AND WHITE AND LAVENDER AND WHITE** Staffordshire china; Canton ginger jar; silver sugar tongs, marked; playthings; doll, child's tea set; set of glass; pottery jars; glass punch bowl and cups; one-half dozen bone-handled knives and forks. **THE COTTAGE ANTIQUE SHOP,** MADGE FARQUHAR HOLSTEIN, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**TWO MOLL PITCHER TABLES;** ball and claw oval-top walnut table; pine oval-top coffee table; hutch table; long curly maple seat; ribbon-back chair; four Dutch-foot chairs; four slant-top desks; three ottomans; tall astral lamp; included in small collection priced below cost for quick sale. Whole stock only. G. C. WALRAD, 105 South Melcher Street, Johnstown, New York.

**AUTHENTIC COLLECTION OF BEAUTIFUL QUILTS,** coverlets; rare Currier & Ives prints; flasks; old bottles; Stiegel, dewdrop, lacy Sandwich, Westward Ho, white, and colored pressed glass; pink lustre and other china, fluid lamps, candlesticks; mirrors; rare andirons; broilers; coasters; maple, cherry, and mahogany furniture. **THE NOOK,** Norwalk and Danbury Road, Ridgefield, Connecticut.

**CURLY MAPLE AND CHERRY SHERATON** one-drawer stand, inlaid; burl bowls; mahogany scroll mirror by Elliot, 11 x 17 inches; brass andirons; cherry slant-top desk, mahogany cabinetwork; pewter dresser. ROY VAIL, Warwick, New York.

**TOBY JUG,** Staffordshire, lustre decoration, \$25; curly maple stand, one drawer, \$28; six bird salts, yellow and amber, \$30; flasks; glass; etc. PRENTICE, 241 West Water Street, Elmira, New York.

**PAIR OF TEN-LEGGED MAHOGANY** dining tables; nine-drawer Hepplewhite high chest, original brasses; Sheraton card table; hooked rugs; inlaid walnut chest of drawers; coverlets; glass; china. DAISY LEVY, 5831 Darlington Road, Pittsburgh, Pennsylvania.

**PAIR OF GRACEFUL MAHOGANY CHAIRS** with rose and leaf carving; old glass; pictures; rugs; pink lustre; and many other interesting things. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Opposite Common.

**IN CURLY MAPLE:** drop-leaf breakfast table; slender post bed; curly and cherry desk; desk chairs. Coverlet, Hartmann 1838. E. O. SIMMONS, 616 Wadsworth Road, Medina, Ohio. 30 miles south of Cleveland.

**MY LATEST LIST OF ANTIQUES** will prove of interest to dealers as well as collectors. It's free. ARTHUR E. FEEMAN, R. R. 7, Lebanon, Pennsylvania.

**SMALL PINE SLANT-TOP DESK,** \$75; curly maple secretary, \$100; small mahogany Empire sofa, \$250; stenciled four-post bed, \$35; large mahogany swell-front shaving stand, \$65; six stenciled cane-seat chairs, \$28; maple Dutch-foot drop-leaf table, \$150; gold-leaf two-part mirror, \$15; early blown glass. List and photographs. **LOG CABIN ANTIQUES,** Dundee, New York.

**HOOKEED RUGS, FURNITURE, GLASS,** etc.; slat-back and Windsor chairs; carved walnut hall chair; inlaid Hepplewhite and curly maple drop-leaf tables; J. C. Rudisill, Gettysburg, Pennsylvania. R. D. 1. Five miles south of Gettysburg, on Baltimore State Highway.

**OLD COLONIAL FINISHING WAX,** gives just enough brilliancy to old furniture, especially maple and pine. Large can \$1.00, postage 10 cents extra. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**AUTHENTIC APPRAISED PEWTER,** circa 1700. Companion tankards, six inches and nine inches tall, with spouts and hinged lids, original square cornered wood handles. Real treasures for a discriminating collector. No. 878.

**DUCK-FOOT MAPLE HIGHBOY;** maple slant-top desk; Washington and Taylor flask; duck-foot mahogany roundabout chair. **THE KETTLE AND CRANE,** Boscaawen, New Hampshire.

**HISTORICAL CUP PLATE,** Castle Garden; Chinese doll; gold-banded tea set; black glass bear; amberino glass. **YELLOW CAT SHOPPE,** MARTHA KINGSBURY COLBY, 4 Church Street, on the Common, Bradford, Massachusetts.

**25-INCH BURLED BOWL,** collector's specimen; engraved powder horn, signed and dated; mushroom chair, 1¾-inch posts; rush lights; framed silhouettes. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkingsburg, Pennsylvania.

**ONE MEDIUM-SIZED SHERATON BUFFET,** date 1793, mahogany, plenty of inlay, original finish and brasses, fine patina, price \$350. Empire buffet, mahogany, carved feet and columns, brass inlay, bread board; a very fine Empire piece, price \$200. Two hope chests, both original throughout and wonderful pieces — one Jacobean, dark English oak, original finish and hardware, wonderful patina, beautifully carved on front; not a made-over piece in any respect, date circa 1650, price \$200 — the other, an Italian Cassone, original in every respect, wood, rich walnut, date, circa 1500, carved feet and beautiful carving around bottom and edge of cover, body paneled, original hardware, price, \$275. A Hepplewhite bow-front bureau in cherry, French feet, original brass pulls and escutcheons, inlay around front and sides of top and bottom, date 1790, price \$175. Also a collection of twenty-five old teapots. All pieces in perfect state of finish and repair. Photographs and detailed description on request. P. C. RYAN, 320 Division Street, Adrian, Michigan.

**STRIPED RAG CARPET,** 12 x 15 feet; fine hooked rug, 4½ x 7 feet; portraits; maple desks, beds, stands and chests; six 4-slat and six 3-slat chairs; Windsor high chair; lady, gentleman and fiddle-back chairs; other good Empire pieces. Western and Southern dealers especially. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**CLOCKS,** Eli Terry scroll, all original, \$100, Eli Terry & Sons, \$75; straight-back sofa; six fiddle-back mahogany chairs; two cherry slant-top desks. **THE JOHNSONS,** 69 Main Street, Binghamton, New York.

**LIBRARY TABLE,** formerly belonging to President Martin Van Buren, size 5½ feet by 2½ feet, black walnut, deep drawer at each corner. Guaranteed authentic. May be seen by appointment. S. PRENTICE, 17 East 11th Street, New York City.

**HISTORICAL FLASK COLLECTION** for sale. Well chosen collection of 70 fine examples including locomotive, Lafayette; red and other rare colors. JOHN PAUL REMENNYDER, Metuchen, New Jersey.

**ONE PAIR OF TUCKER PITCHERS,** perfect, \$100; Paisley shawl, \$15; lily paper weight, \$10; silver lustre candlestick, \$10; Staffordshire cottage, \$20. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**BLUE QUART VIOLIN BOTTLE;** quilted Stiegel flasks; historical bottles; rare glass; china; and furniture. **THE SPINNING WHEEL ANTIQUE SHOP,** 704 North High Street, Columbus, Ohio.

**ANTIQUE HOSPITAL,** expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**SANTO DOMINGO MAHOGANY DESK;** center stretcher footstool; iron candlestand; mahogany armchair; pine dresser; pewter, and Staffordshire ornaments. G. V. GLATFELTER, 29 Northampton Road, Amherst, Massachusetts.

**PINE BLANKET CHEST,** turnip feet, teardrop handles; large maple gateleg table; small maple button-foot tea table; also very fine old pine and maple secretary desk. Apply to 96 Brattle Street, Cambridge, Massachusetts.

**ANTIQUE DROP-LEAF TABLES,** mahogany, maple, or cherry, \$20 up; pedestal-base card and sewing tables, \$18 up; four mahogany Empire chairs, \$30; oil lamps; candlesticks; steel engravings; Currier & Ives lithographs; Empire bureaus, \$18; walnut side and armchairs, \$5-\$20. Money refunded if not satisfied. KIRK, 277 A Dudley Street, Boston, Massachusetts.

**BIG LIST OF CURRIER PRINTS** at 33¼% discount. General line of carefully chosen antiques: lowboy; mahogany and curly maple furniture; glass; linens; rugs; coverlets; etc. Mrs. E. P. ELITHARP, Watertown, New York.

**N. CURRIER Little Jane;** Empire davenport; maple table; Sandwich glass; Harding spoons. MELISSA HICKS, 298 Washington Street, Wellesley Hills, Massachusetts.

**SEND FOR OUR LISTS** of exceptional oddities and exclusive items including ship models, old books, prints, maps, puzzles, etc. L. RAWSON STROCK, Antiques, 29 Plaza Drive, Berkeley, California.

**CHEST OF DRAWERS** in maple and cherry; rosewood spinet; brass fenders; grandfather clock; chairs and tables; Currier & Ives prints. No. 860.

**RARE HENRY CLAY (right)** cup plate, 5½ inches; three-mold contact dishes, proof; lacy Sandwich; blue petticoat dolphin; Lincoln drape goblets; pewter; furniture. **ANTIQUE DECORATIVE STUDIO,** Webster Road, Fairport, New York.

**SET OF FIVE MAPLE** cane-seated, vase-back chairs, \$35; Hepplewhite light stand, \$20; many colored lamps; blown, enameled mug, proof, \$12. Send for list. W. MCKAY PATTERSON, 1887 East Avenue, Rochester, New York.

**DON'T MISS THE GREAT CHANCE** to buy antiques at cost for the month of February, 1927. I will sell at cost a full line of early American antiques. I have been buying heavily and living in the backwoods of Old New Hampshire where the tourists can't come until the Good Old Summertime. I must have this month's sale at cost to tide me over onto solid footing. Photographs sent when wanted. Come, write, or telephone Harry Blanchard at BLANCHARD'S ANTIQUE SHOP, Center Sandwich, New Hampshire. Telephone 14-4.

**SIX HITCHCOCK CHAIRS,** fine condition; four- and five-slat chairs; pine chests; Sandwich sauce and honey dishes; colored glass; trays; Currier & Ives prints. Antiques from original owners. State wants. JULIAN HOOD, Chelsea, Vermont.

**ONE ELI TERRY MANTEL CLOCK,** original picture, perfect condition. No. 880.

RARE PRINT, *Washington Crossing Delaware*; tavern table; Chippendale drop-leaf table; pine and maple and Empire period furniture; Wind-sors. H. ANNIS SLAFTER, Belmont, New York.

BLUE STIEGEL, South Jersey, Wistarberg. An authentic group of about 50 pieces of rare American glass for sale as a collection. JOHN PAUL REMENSYDER, Metuchen, New Jersey.

ALWAYS SOMETHING NEW IN STOCK — general line constantly changing. Some fine coverlets for February trade. Free general list. W. P. McNary, Bannock, Ohio.

## OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

### WANTED

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey

I WILL BUY OLD PAMPHLETS, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

STAMPS: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ATWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

ANTIQUES for January, February, March 1926. Indices to ANTIQUES volumes I, III, VI. Must be in perfect condition. No. 879.

THE FOLLOWING COPIES OF GODEY'S Lady's Books, no plates or pages missing, bound or unbound: 1830 — 31, 33, 35, 36, 37, 39; 1840 — 44, 45, 46, 48; 1882 — 83, 84. Mrs. H. H. BENKARD, 220 East 62nd Street, New York City.

### FOR SALE

AUTOGRAPHS OF FAMOUS PEOPLE bought and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

COLLECTORS GUIDE OF FLASKS AND BOTTLES is now ready for delivery, price \$10, sold and published by CHAS. McMURRAY, 1711 West Third Street, Dayton, Ohio.

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PAINTINGS: *Landscape* by J. Van Ruisdael; *Portrait of a Man* by Thomas Hudson; *Landscape* by Paul Potter. Excellent condition. No. 870.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold. Send for price lists. WALTER R. BENJAMIN, 578 Madison Avenue, New York City. Publisher of *The Collector*, \$1.00. Established 1887.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### ARKANSAS

LITTLE ROCK: Mrs. ROWLAND THOMAS, 1519 West 7th Street. General line.

### CONNECTICUT

NEW HAVEN:  
\*MARIE G. ARMSTRONG, Park and Chapel Street.  
\*THE SUNRISE SHOP, 148 York Street.  
NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.  
RIDGEFIELD: THE NOOK, Norwalk Road.

\*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

### ILLINOIS

CHICAGO:  
\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

DECATUR: RAINEY FARM ANTIQUES, Mrs. JOHN C. RAINEY, Bloomington Road. General line.

\*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

### IOWA

OTTUMWA: ANTIQUE SHOP, Mrs. D. C. BROCKMAN, 132 West Fifth Street.

### MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

\*ROCKLAND: COBB-DAVIS, INC.

\*WALDOBORO: WARREN WESTON CREAMER.

### MARYLAND

#### BALTIMORE:

\*OLD CHINTZ SHOP, 4 East Hamilton Street.

A. H. MURPHY, 12 East Read Street. General line.

\*THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

\*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

\*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

#### BOSTON:

\*NORMAN R. ADAMS, 136 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*CRANFORD COTTAGE, 7 Smith Court.

\*LEON DAVID, 80 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*HENRY J. FITZGERALD, 81 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*HICKS GALLERY, 18 Fayette Street.

\*KING HOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*A. LUALDI, INC., 31 Newbury Street.

\*JORDAN MARSH Co., Washington Street.

\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*WILLIAM K. MACKEY Co., 7 Bosworth Street. Auctioneers and Appraisers.

\*NEW ENGLAND ANTIQUE SHOP, 75 Charles Street.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERY, 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 130 Charles Street.

\*THE PEASANT SHOP, 81 Charles Street.

\*I. SACK, 85 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

\*EMMA FENNO STRINGER, 125 Charles Street.

\*THOMAS & DAWSON, 39 Fayette Street.

\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

\*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

#### CAMBRIDGE:

HARRIET WELLES CAPRON, 25 Avon Street. General line.

\*THE SIGN OF THE BULLSEYE, 50 Church Street.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

\*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

\*GROVELAND: J. RAYMOND BLINN, 85 Main Street.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

#### HYANNIS:

\*H. STONE'S ANTIQUE SHOP.

\*THE TREASURE SHOP, HELEN TRAYES, HULDAH SPAULDING.

\*IPSWICH: R. W. BURNHAM.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

\*MARION: Mrs. MARY D. WALKER, Front and Wareham Road.

\*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

\*MATTAPoisett: S. ELIZABETH YORK.

\*MILTON: GRALEE, Mrs. HOWARD COONLEY, Brush Hill Road.



## NEW BEDFORD:

- \*MRS. CLARK'S SHOP, 38 North Water Street.
- \*THE COLONIAL SHOP, 22-24 North Water Street.
- \*NORTHBORO: G. L. TILDEN, State Road.
- \*ORLEANS: THE SAMPLER, Monument Road.
- \*PITTSFIELD:
  - \*MISS LEONORA O'HERRON, 124 South Street.
  - \*OSWALD'S ANTIQUE SHOP, 11 Linden Street.
- \*PROVINCETOWN: THE HOOKED RUG SHOP.
- \*SOUTH ACTON: THE ACTON ANTIQUE SHOP.
- \*SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.
- \*SOUTH SUDBURY:
  - \*FULLER & CRANSTON, Old Boston Post Road.
  - \*GOULDING'S ANTIQUE SHOP.
- \*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.
- \*WARREN: C. E. COMINS.
- \*WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

## MISSOURI

- \*KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

## NEBRASKA

- \*OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

## NEW HAMPSHIRE

- \*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.
- \*CONCORD: Harry P. Hammond, 205 North Main Street.
- \*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.
- \*HANCOCK VILLAGE: FULLER HOMESTEAD.
- \*KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.
- \*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSELAER.
- \*SUNCOOK: COLLECTORS LUCK, E. R. GUERIN.

## NEW JERSEY

- \*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, 1406 Haddon Avenue.
- \*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.
- \*FREEHOLD: J. B. KERFOOT.
- \*HADDONFIELD:
  - \*FRANCES WOLFE CAREY, 38 Haddon Avenue.
  - \*MARTHA DEHAAS REEVES, 20 Potter Street.
- \*HARRINGTON PARK: A. L. CURTIS.
- \*HOPEWELL: WILMER MOORE, 18 West Broad Street.
- \*LIBERTY CORNER: BERYL DE MOTT.
- \*MONTCLAIR: F. S. CAPOZZI, 337 Bloomfield Avenue. General line.
- \*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.
- \*MOUNT HOLLY: R. W. WILLIS, 11 Ridgway St.
- \*PLAINFIELD:
  - \*ESTHER CATLIN, 210 West 8th Street. Wholesale.
  - \*THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.
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- \*SHORT HILLS: THE WHALER, Hobart Avenue.
- \*TRENTON: SCHUYLER JACKSON, 356 West State Street.
- \*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

## NEW YORK

- \*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.
- \*BROOKLYN:
  - \*CATHERINE CHASE, 31 Clinton Street.
  - \*HARRY MARK, 749 Fulton Street.
- \*CORTLAND: THE SAMPLER, 53 Prospect Terrace.
- \*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.
- \*GENEVA: THE KANADASAGA, 485 South Main Street.
- \*HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE AND TEA SHOP, 143 East Main Street.
- \*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.
- \*MARCELLUS: MARTHA JANE'S.

## NEW ROCHELLE:

- \*BERNICE ADAMS LORING, 91 Woodland Avenue.
- \*DOROTHY O. SCHUBART, INC., 651 Main Street.
- \*NEW YORK CITY:
  - \*LOUIS L. ALLEN, 521 Madison Avenue.
  - \*AMERICAN ART ASSOCIATION, 30 East 57th Street.
  - \*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.
  - \*CHARLES OF LONDON, 2 West 56th Street.
  - \*CLAPP AND GRAHAM, 514 Madison Avenue.
  - \*COPELAND AND THOMPSON INC., 206 Fifth Avenue. China.
  - \*MRS. EHRLICH, 36 East 57th Street.
  - \*ANN ELSEY, 163 East 54th Street.
  - \*GINSBURG & LEVY, 397 Madison Avenue.
  - \*GORDON OF LONDON, 306 East 59th Street.
  - \*M. GRIEVE, 234 East 59th Street. Old Frames and Reproductions.
  - \*C. VANDEVERE HOWARD, 141 East 57th Street.
  - \*MARY LENT, 9 East 8th Street.
  - \*JANE WHITE LONSDALE, 314 East 57th Street.
  - \*MARGOLIS SHOP, 1132 Madison Avenue.
  - \*H. A. & K. S. MCKEARN, 21 E. 64th Street.
  - \*MRS. M. C. MEADE, 662 Lexington Avenue.
  - \*ELINOR MERRELL, 50 East 57th Street.
  - \*MARTHA MORGAN, 847 Lexington Avenue.
  - \*NOBLE & COMPANY, 789 Madison Avenue.
  - \*M. RUSSELL NUGENT, 1072 Madison Avenue.
  - \*MARY CLAIRE O'BRIEN, 63 Fifth Avenue.
  - \*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.
  - \*FLORIAN PAPP, 684 Lexington Avenue.
  - \*THE ROSENBAUGH COMPANY, 273 Madison Avenue.
  - \*MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.
  - \*J. HENRY SCHOTTLE, 103 Lexington Avenue.
  - \*SAM SEROTA, 446 Madison Avenue.
  - \*THE 16 EAST 13TH STREET ANTIQUE SHOP.
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  - \*E. J. SPICER, 639 Lexington Avenue.
  - \*GRETE STENCIL, 19 East 48th Street.
  - \*MARION BOOTH TRASK, 37 East 57th Street.
  - \*HENRY V. WEIL, 126 East 57th Street.
  - \*WEYMER & YOUNG, 39 East 57th Street.
  - \*WINICK AND SHERMAN, 613 Lexington Avenue.
  - \*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.
  - \*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.
  - \*POUGHKEEPSIE: J. B. SISSON'S SONS, 372 Main Street. Auctioneers and Appraisers.
  - \*SOUTH SALEM: ELIZABETH BACON, Westchester County.
  - \*STATEN ISLAND: THE SNUG HARBOR ANTIQUE SHOP, 170 Tyson Street, New Brighton.
  - \*UTICA: J. H. EDGESETTE, 508 Plant Street.

## OHIO

- \*CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.
- \*COLUMBUS:
  - THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.
  - THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street.
- \*WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

## PENNSYLVANIA

- \*ALLENTOWN:
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- \*BETHLEHEM:
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  - SCHUMM ANTIQUE SHOP, 451 Main Street. General line.
- \*BROADAXE: SKIPPAK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.
- \*BRYN MAWR: THE BLUE BOTTLE SHOP, 827 Lancaster Pike.
- \*CARLISLE: E. W. PENROSE.
- \*CHRISTIANA: WILLIAM R. FIELDS. General line.
- \*DOYLESTOWN: MARY B. ATKINSON, 112 East State Street. General line.
- \*GETTYSBURG: THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.

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- \*MRS. A. K. HOSTETTER, 10 South Queen Street.
- \*LANDSALE: JACOB REPTSIK, 41 Jenkins Avenue.
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  - \*THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.
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  - \*THE LOFT, Camac above Pine Street. General line.
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  - \*DOROTHY REED, 101 West Nippon Street, Mt. Airy.
  - \*MARTHA DE HAAS REEVES, 1026 Pine Street.
  - \*THE ROSENBAUGH COMPANY, 1320 Walnut Street.
  - \*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.
  - \*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.
  - \*REINHOLDS: MRS. J. M. BRUNNER. General line.
  - \*SELLERSVILLE: IRA S. REED, On Bethlehem Pike.
  - \*WALLINGFORD: Long Lane, P. G. PLATT.
  - \*WAYNE: THE LANTERNS, S. JAQUETTE, 417 North Wayne Avenue.
  - \*WEST CHESTER:
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    - FRANCIS D. BRINTON, Oermead Farm.
    - \*LOUISE BARBER MATHIOT, Route 2.
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    - \*HAYLOFT ANTIQUES, Bethlehem Pike.
    - \*THE OLD HOUSE.
  - \*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.
- \*YORK:
  - \*BERGOMAN ANTIQUE SHOP, 326 S. Duke Street. General line.
  - BLUM & LANDIS, 676 East Market Street, Lincoln Highway.
  - \*EARLY AMERICAN ANTIQUES, 314 West Market Street, Lincoln Highway.
  - JOE KINDIG, JR., 304 West Market Street.
  - CAROLINE LOGAN, 253 East Market Street.
  - \*YORKTOWNE ANTIQUE SHOP, 136 East Market Street, Lincoln Highway.
- \*RHODE ISLAND
  - BRISTOL: ELIZABETH DIMOND CHURCH, 12 Constitution Street. General line.
  - \*PROVIDENCE: BERTHA B. HAMBLI, 224 Waterman Street.
  - \*WAKEFIELD: BERTHA B. HAMBLI, Greycroft, Matunuck Road.
  - \*WICKFORD: WICKFORD HILL ANTIQUE SHOP, 141 West Main Street.
- \*VERMONT
  - \*BELMONT: OLD CURIOSITY SHOP, E. E. WHITE.
- \*VIRGINIA
  - \*FREDERICKSBURG: THE FALLS, W. L. PARKER.
  - \*HARRISONBURG: OLD MILL STONE ANTIQUE SHOP, 191 South Main Street.
  - \*RICHMOND:
    - \*H. C. VALENTINE & COMPANY, 209 East Franklin Street.
    - \*WILKINSON AND TRAYLOR, 504 W. Main Street.
  - \*ROANOKE: BIG LICK ANTIQUE EXCHANGE, 128-130 Salem Avenue, East.
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  - \*MRS. CORDLEY: 1319 Connecticut Avenue.
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\*DERBYSHIRE: FRANK W. TAYLOR, Bakewell.  
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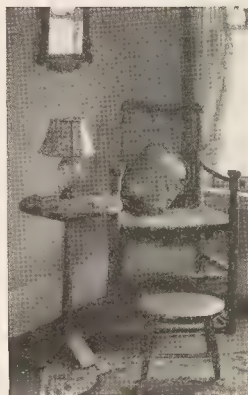
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HEPPLEWHITE BUREAU IN SATINWOOD AND MAHOGANY. ALL ORIGINAL: WITH ORIGINAL BRASSES. Date, about 1780.



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**T**HE discoverer of antiques who buys to his own best advantage is the one who can perceive merit in a fine piece without having to be supplied with an expensive background and high pressure salesmanship to assist his eyes.

Here, for example, against the rough wall of our storehouses, we have ranged some mirrors of unexampled rarity, a maple high-boy of special refinement, one of the daintiest imaginable cupboard desks in mahogany and satinwood, some vigorous chairs. Every piece is its own best certificate of age and

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We sell, of course, extensively to the trade, but we have a steadily growing clientele among private collectors who are competent to form their judgments on the basis of obvious merit and who appreciate the savings to be derived from buying directly.

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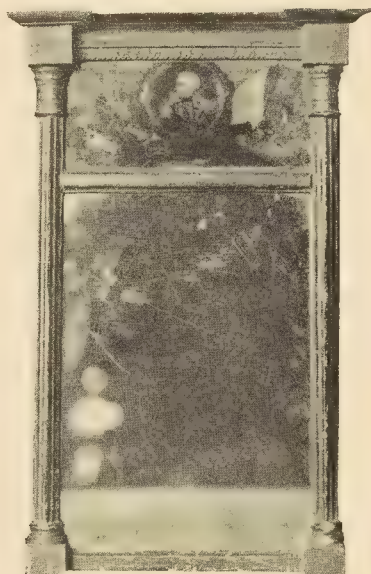
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BOSTON, MASSACHUSETTS





## The Peace after Trafalgar

The mirror shown here was made about 1820. It is very rare, and historically interesting. The painting is on glass and depicts Nelson surrounded by French and English flags. It was designed, of course, to illustrate the new amity of England and France following Nelson's victory at Trafalgar.

We have other interesting mirrors on our third floor, which houses our collection of old furniture, glass and china. Here you will find examples of the finest English and early American craftsmanship.

Anyone interested in the skill and artistry of the master craftsmen of the seventeenth, eighteenth and early nineteenth centuries is cordially invited to visit us. You will not be urged to buy. We shall esteem it a pleasure to have you enjoy with us the beauty of the pieces we have collected.

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# ANTIQUES

*A MONTHLY MAGAZINE*



MARCH, 1927

*50 CENTS*





BLOCK-FRONT CHEST OF DRAWERS IN MAHOGANY. OLD BRASSES (c1770). CHIPPENDALE MIRROR (c1770).

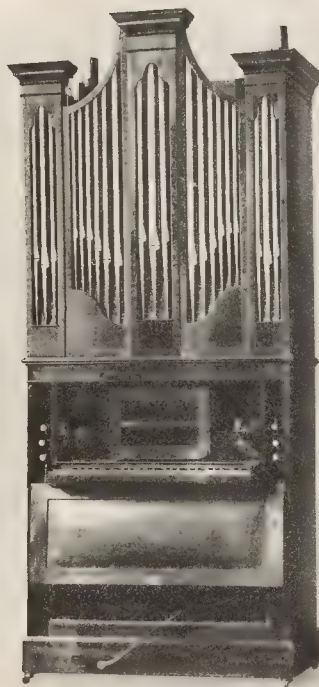
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*located at* 797 MADISON AVENUE  
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we shall also concentrate on the retail  
side of the antique business.

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NEW YORK CITY

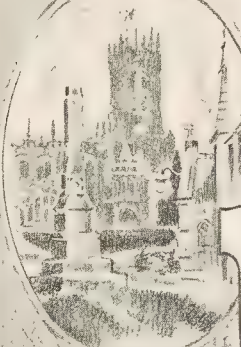


## AN HOUR WITH FLORIAN PAPP

THE richness of genuine antiquity is apparent in all the countless items gathered together on the six floors of this establishment. The room pictured is but one of many. Here and in the other rooms, as one walks about, he continually finds quaint and curious pieces—and, examining them, discovers in this ancient piece of mahogany or time-toned maple the hidden drawer or secret recess behind a concealed panel, where long ago were stowed treasure in cash or jewels, or personal papers that were too precious for prying eyes. If you would touch the borders of romance, spend an hour here.

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The acknowledged expert who specializes in Early English Pottery, China, Furniture, Glass, Old Sheffield Plate, Silver, etc., specially suitable for American Collectors. Just removed to more commodious premises.

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*A life-time spent in the study of genuine*

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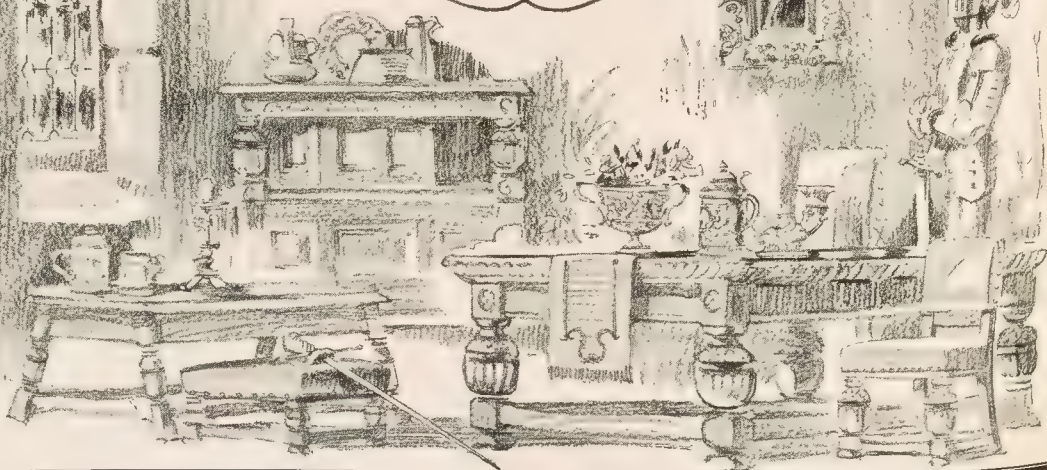
Our collection of fine old pieces is always worth seeing.

**WYNNE & SONS, Ltd.**

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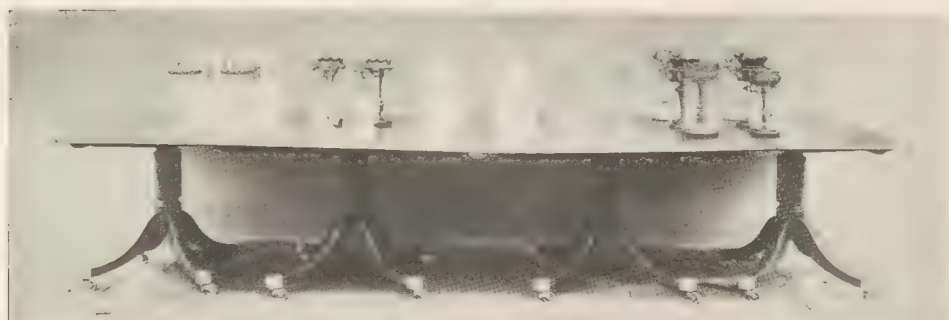


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(LANCASHIRE, ENGLAND)

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**LARGEST COLLECTIONS of GENUINE ANTIQUES**  
*in the Country, and the Requirements of AMERICAN COLLECTORS and DEALERS are specially studied.*



FROM THE COLLECTIONS OF FREDERICK TREASURE. *Illustrating: Exceptionally fine 4-piece dining table. The top is exceedingly fine Spanish mahogany. Particularly well preserved. Length 12', width 4' 5". Price £95.0.0. The lustres shown indicate typical examples from stock. Prices from 30 shillings per pair.*



FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating: Magnificent set of 6 side and one arm mahogany Chippendale chairs in unrestored condition.*

THE TWO COLLECTIONS MENTIONED AND ILLUSTRATED ARE THOSE OF

**FREDERICK TREASURE**

*"The Treasure House"*

KAY STREET, PRESTON, LANCASHIRE

Cables: ANTIQUES, PRESTON, ENGLAND

(Member of the British Antique Dealers' Association)



**EDWARD NIELD**

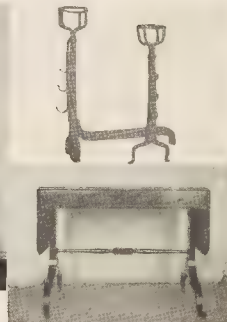
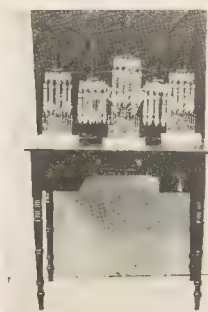
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CANDELABRA SET. Westminster Abbey. Fine condition . . . \$125

MAHOGANY WRITING OR DRESSING TABLE. Size 32" by 18" by 29" high . . . \$175

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## All About Great Men and the Like

Great men are those whose superlative talent has pushed them far beyond the limit of the average: for example, Chaucer and Shakespeare in literature, Newton the philosopher, Ruskin who studied earthworms for a lifetime—before they studied him, Edison the electrical wizard and man of shocks, Ford the systematic mechanic who made it possible for antique dealers to own cars, and the *Boston Antique Shop* organization, which advertises for, searches for, and gets the best and most interesting relics of the past which can be found. Our stock taking list shows that we have a larger and better stock than ever.

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PHOTOGRAPHS SENT

**BOSTON ANTIQUE SHOP, 59 Beacon Street, BOSTON, MASS.**

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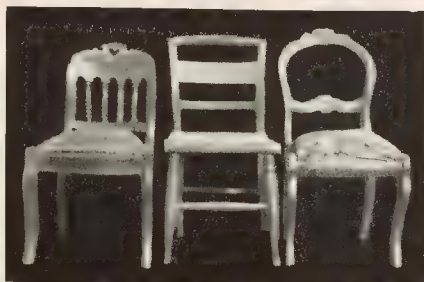
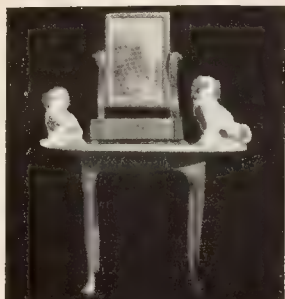
## FLORENCE & BOSTON

At the left is pictured Mr. Lualdi's studio in Florence, Italy. That offers a foreign headquarters. Herein Boston the new Lualdi Studios are now open at 11-13 Newbury Street.



*Early inspection is cordially invited of an unusually fine collection of Italian furniture.*

**A. LUALDI, Inc., 11-13 Newbury Street, BOSTON, MASS.**



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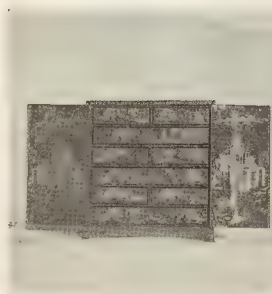
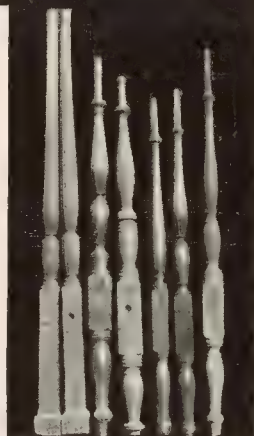
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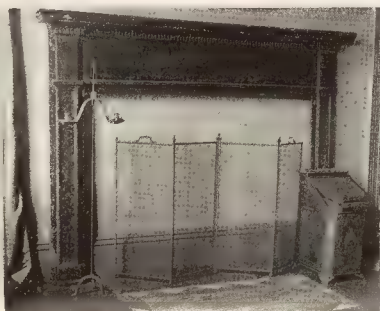
## WINE and MILLMAN

(Established 1910)

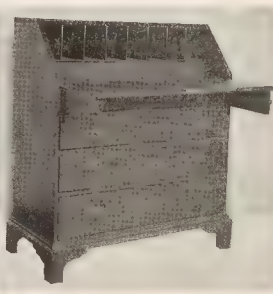
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A CHINESE LACQUERED CABINET,  
15 INCHES WIDE BY 16 1/4 INCHES  
HIGH BY 9 INCHES DEEP.



ONE OF MANY EARLY AMERICAN MANTELS



MAPLE DESK, EXCEPTIONALLY FINE  
FIGURE IN THE WOOD.

THE purpose of the Hicks Gallery is to supply its clients with such authentic antiques as they may wish to use in home furnishing, and to supplement such early items with correct and harmoniously designed decorative accessories.

*Problems of collecting or of decorating should be brought here*

THE Hicks Gallery enjoys the privilege of drawing upon Mr. Hicks' own extensive private collection of early furniture. The Gallery likewise manufactures brass cornices and holdbacks, and controls the making of the uniquely beautiful Nan-Pat wall papers.

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THE STEPPING STONE

Known from coast to coast for its hospitality to lovers of antiques

## ANTIQUES of PERSONALITY

Antiques exercise an attraction which is more than that of form, design, trick of workmanship and the patina of age. To me every antique in my collection has a tale to tell; its nature has taken on something of the surroundings which in its centuries of adventure or quietude it has known. Here are some of my things.

In CHAIRS: Windsors, Fiddle-backs, Slat-backs, Hitchcocks, Mahogany.  
TABLES: Candle-stands, Sewing Stands, Drop-leaf, Scallop-top, Tip, Dutch-foot.  
DESKS: Maple, Walnut, Mahogany, Melodeon.  
CHESTS: Cherry-inlaid, Sheraton, Cherry Hepplewhite, Lift-top Pine.  
PEWTER: Tea Set, Candlesticks, Bowls, Plates, Lamps, Tea and Coffee pots, Beakers, Pepper pots, Pitchers.  
GLASS: Whale Oil Lamps, in pairs, Rare Candlesticks, Astral Lamps.  
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EARLY PENNSYLVANIA WARDROBE. Width 6' 10"; height 6' 10".

Illustrated is a very decorative early Pennsylvania wardrobe in solid walnut. The compactness and usefulness of early American furniture, designed for the needs of a plain-living people, are apparent in this beautiful piece.

Glass • Lustre Ware • Pewter

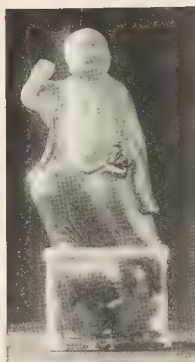
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## EDGAR:

W. H. ADGEY EDGAR

Illustrated:

Figure of a Priest in Fine Famille Verte Enamels, 6" high. From the Wimborne Collection, Illustrated on Page 88, Vol. II of Lady Charlotte Schreiber's Memoirs.

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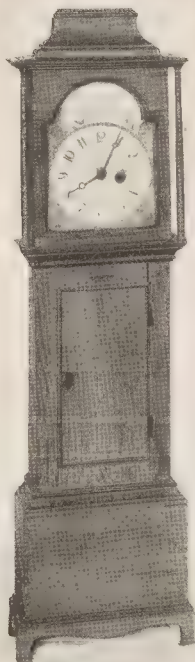
I am pleased to announce the re-opening of my shop. And my pleasure is the keener because of my anticipation of my clients' delight in the selections which a busy winter has enabled me to make. Never, I believe, have I had a richer assortment of antiques or a greater number of the kind of items which are most eagerly sought for actual use and decoration. I am proud of this collection, and pleased that it is now on display.

**D. A. BERNSTEIN**

*Adams Corner, Post Road*

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By JOSHUA WILDER, of Hingham.

(Height, 38 inches)

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I have other rare pieces on exhibition, at my shop, including a fine Carver chair.

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SHERATON MAHOGANY SOFA, ALL ORIGINAL EXCEPT UPHOLSTERY

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CRAFTSMEN from the MOUNTAINS of  
KENTUCKY, TENNESSEE and NORTH CAROLINA

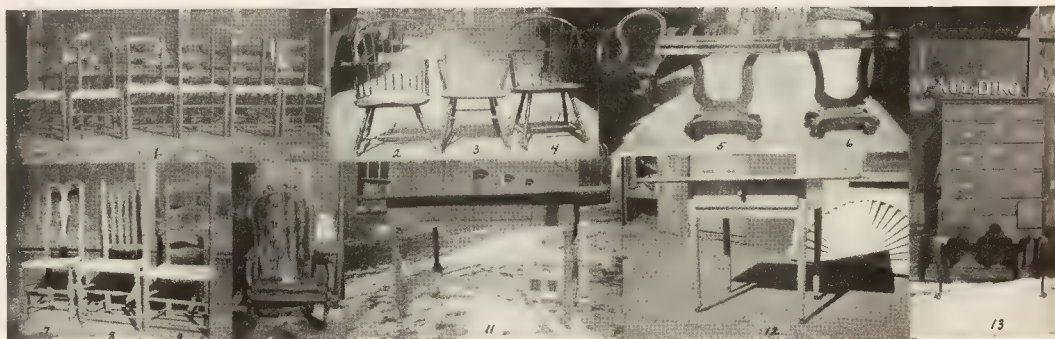
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ADMISSION 50 CENTS

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## What Will You Have?

Spring will soon be here. Now, therefore, is the time to give thought to replenishing your stock of antiques. My collections have never been so varied. My assortment of early American furniture was never so complete: highboys, Queen Anne chairs, tavern tables, Windsor arm and side chairs, early pine tables, chests, cupboards, mantels, and paneling. And my assortment of Empire furniture is equally as great: side and armchairs, with rope or grape carving, sofas to match, also rockers and the usual run of Empire goods.

*See my last month's advertisement in ANTIQUES. Write for photographs and prices.*

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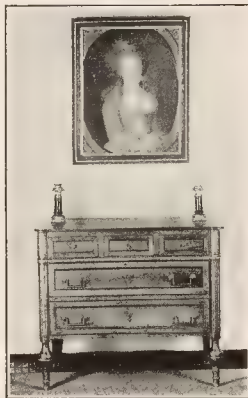
Our clientele among collectors and dealers is nation-wide because each piece is given expert personal supervision by a member of the firm.

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*Illustrated.*

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Oak "Charles II" Chair.

Governor Sir Francis Wyatts' Bed, *Authentic.*

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EVERYBODY'S DOING IT. ASK THE MAN  
WHO'S BEEN TO THE HOUSE WITH THE BRICK  
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J. B. KERFOOT.

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*The Colony Shops*

397 Madison Avenue

New York

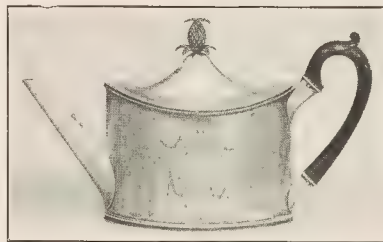
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roll-top desk in mahogany, on square  
tapered legs, inlaid with boxwood  
lines, 3' by 2' 5''. A very fine Georgian  
period pierced and embossed silver  
cake basket. Maker, Edward Al-  
dridge, London, 1770. Candlesticks  
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*Antique Salons:  
Second Floor*

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THE Sheraton desk here pictured is constructed of mahogany with satinwood inlays and well exemplifies the growing feeling for refinement and delicacy which characterizes the late eighteenth century cabinetmaking. Its gracefulness of form is accentuated by slender tapering legs and carefully modulated straight lines. This type of desk is steadily increasing in favor, particularly for rooms where space and scale are a consideration.

The mahogany and satinwood inlay of the doors gives a suggestion of tambour, while yet affording a convenient means of closing the cabinets.



EARLY AMERICAN SHERATON DESK (c. 1790)  
Mahogany inlaid with satinwood. Width 3'6"; depth 1'7" closed; 2'3" open.

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**T**HIS photograph was taken to show as remarkable a concentration of fine furnishings as the collector could well hope to encounter—two magnificent Georgian mirrors in mahogany and gilt, each with a noble pediment crowned with an eagle between boldly carved rosettes; an exquisite Adam-Hepplewhite mirror with its sprays of golden husks almost intact; and below, a Windsor settee whose breadth of proportions and bold turnings mark it as a superior example of the early Windsor period.

And some will discover temptation in the

small fraction of the opposite wall of the warehouse, reflected in these mirrors. Only a glimpse—an unintentional one—is given; but it is enough to suggest how completely filled are not only our warehouse floors, but the walls as well.

To be fully appreciated, our stock should be examined in detail, on the spot; for there is no scheme of household decoration from the simplest rural arrangement, in pine and maple, to the most dignified, in eighteenth century mahogany, which may not be carried out almost in its entirety from our amazingly varied collections.

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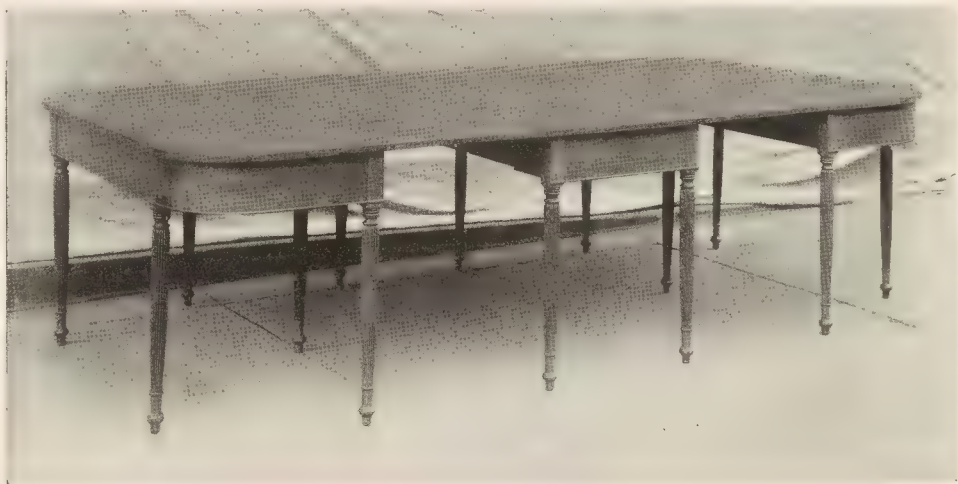
ONE OF A PAIR OF HEPPLEWHITE CARD TABLES

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BETHLEHEM PIKE  
WHITEMARSH, PA.

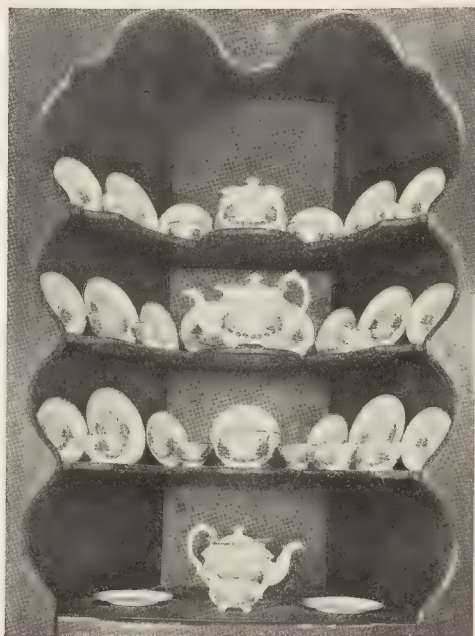
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# ANTIQUES

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MARCH, 1927

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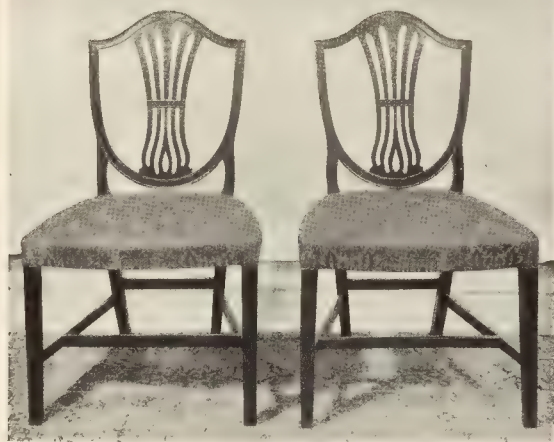
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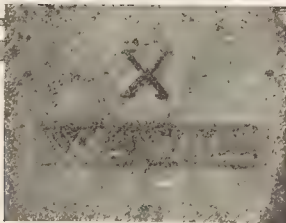
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SIXTH FLOOR IN FURNITURE BUILDING



PEWTER TEAPOT BY WILLIAM WILL (1742-1798)

The maker's touch, which appears on the bottom of the pot — within — is reproduced at the left, in slight enlargement.

*Height of pot 6¾".*

*Owned by Mrs. Leonard M. Rieser, Chicago.*



# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume XI

MARCH, 1927

Number 3

## The Editor's Attic

### *Mrs. Bloomer and Her Cover*

IN these decadent days evidence seems to be accumulating in denial of the long accepted dictum that marriages are made in heaven. But affairs were not always thus. Had it not been for something very like divine foreknowledge coupled with divine interposition, how could a man named Bloomer have been led to join himself in holy matrimony to one Amelia Jenks, a damsel destined to invent a feminine garment that would need appropriate but decorous entitlement?

Amelia Jenks, be it said, was born in 1818; was filled with the afflatus of reform; edited an aseptically immaculate magazine known as *The Lily*, and a more human publication, *The Western Home Journal*; embraced the causes of temperance and women's rights; in due course married Mr. Bloomer, and set herself to the task of liberating her entire sisterhood from the trammels of tight lacings and trailing skirts.

Success would doubtless have attended the latter undertaking had the good lady thought of placing silk hosiery within easy reach of womankind. But she lived in an era of axiomatic modesty and belief in the law of compensatory obscurity. If one garment went up, another must come down. For wear beneath the abbreviated skirts which she advocated, Mrs. Bloomer, therefore, devised full trousers tightly gathered about the wearer's ankles.

The adoption of this costume she urged in speech and public print, and by personal example, first in the United States and then in England. Her fellow citizens, for the most part, thought her funny; English folk looked upon her insistent advice as no better than impudent interference.

But Mrs. Bloomer was not entirely out of step with her time. Before she died, in 1894, women had begun to take increasing interest in athletic sports; they were riding bicycles and attending gymnastic classes. Some costume permitting of unhampered leg motion was necessary. Hence emerged into human ken certain effulgent bifurcations, shaped like twin squash blossoms unfolding on a

single stem, and, like those ample flowers, drooping in a thousand expansive pleats and wrinkles. Such were the actualities derived from Mrs. Bloomer's dream. And for them and for all their subsequent manifestations, their various expansions and contractions both lateral and longitudinal, there has never been any question as to an appropriate name. As it was appointed when Amelia Jenks abandoned spinsterhood for matrimony, they were, are, and always will be *bloomers*.

Besides adding a term to the English vocabulary, Mrs. Bloomer, during her days of propaganda, supplied the cartoonists and social satirists of two hemispheres with a target for their ingenious and caustic wit. There were those, too, who sought to make capital out of such favor as the cause of skirt and trousers for women might have found. Thus we have, published in 1851 by William Hall and Son, of 239 Broadway, New York, *The Bloomer Schottisch*, for the piano, written by William Dressler and dedicated to "Mrs. Bloomer and the Ladies in Favor of the Bloomer Costume."

On the cover of this melodious offering appears the picture of a young person clad in bloomer costume — the work of those well-known New York lithographers, Sarony and Major. An explanatory line informs us that this winsome miss, with her hands clasped, and her demure glance commercing with the skies, is garbed for autumn. As the world wags today, however, her apparel would seem quite as appropriate to the gusty months of late winter and early spring. Contemplation of its structure, indeed, suggests an interesting possibility. Since, at present, providence indicates no gallant disposition to temper the winds of heaven to the shorn limb, it yet may come to pass that considerations of self-preservation shall triumph over those of silken pulchritude, and, in so doing, establish the complete but belated triumph of Mrs. Bloomer.

Some idea of the resultant aspect of womankind may be derived from this month's cover of *ANTIQUES*, where, thanks to the thoughtfulness of Mrs. Sherman O. Haight, of Hartford, Connecticut, is reproduced the Sarony and Major lithograph whose attractiveness, having saved

William Dressler's *Schottisch* from the oblivion which *schottisches* in general deserve, is further responsible for these Attic observations.\*



TEAPOT BY WILLIAM CALDER WITH ITS EAGLE MARK

### More Teapots

THE Attic note of December, relative to certain teapots, has led to some interesting developments. From Carl O. Hierholzer, of Brooklyn, comes a photograph of a Calder teapot whose shape closely resembles that of the Thomas Danforth Boardman pot pictured in December.

William Calder, it will be recalled, was a contemporary of Boardman's, though he enjoyed a shorter life, 1792-1856, whereas the span of Boardman's existence was from 1784 to 1873. Calder lived and worked in Providence, Rhode Island; Boardman, in Hartford, Connecticut. Calder used two touches: one, simply his last name in very small capital letters; the other, an eagle. Mr. Kerfoot, in his *American Pewter*,† observes that the eagle touch appears in all known Calder porringers, and that it may likewise occur in other pieces. This judgment is substantiated by Mr. Hierholzer's teapot, whose eagle mark, clearly stamped in the bottom of the piece is here reproduced with the pot itself.

The Attic believes that this specimen of Calder's work should be assigned to the decade of the 1830's, and that it is among the earliest of the works of the Providence pewterer which have thus far been published.

Just as the Calder teapot obviously belongs in the category of nineteenth century pewter, so does the teapot illus-

\*Adherence to strict standards of accuracy calls, perhaps, for some slight emendation of the observations anent Mrs. Bloomer. The lady in question is really to be absolved from responsibility for inventing the costume which bears her name, or rather, that of her husband, Dexter C. Bloomer. The actual culprit appears to have been Mrs. Elizabeth Smith Miller, whose agility in stair-climbing, when she was garbed in her emancipated rig, deeply impressed her cousin, Elizabeth Cady Stanton.

†J. B. Kerfoot: *American Pewter*, Boston, 1924, p. 135.

trated in the Frontispiece belong in that of the eighteenth. In general design and contour virtually identical with the early English teapots pictured in the December Attic, this specimen is slightly more massive in character than its English analogues, is slightly thicker in the spout, and, *mirabile dictu*, still preserves the vestiges of three well-modeled feet, whose comeliness, alas, brought no immunity against martyrdom on a hot stove, where all three supports were melted to mere melancholy stumps.

Quite clearly observable, even in the photograph, is a hair line about the middle of the body of the pot, where the upper and lower halves were brazed together. The lid button is of pewter, and is integral with the rest of the finial. What was, no doubt, a wooden handle, has disappeared. Save for the somewhat inadequate brazing of the lower body, workmanship throughout is sturdy and above reproach; the pewter itself is of delightful texture and color. An admirable teapot, any one would call it, and unique in possessing even the remnants of feet.\*

### Made by William Will

But this teapot possesses another special attribute. Outwardly it bears no maker's mark or other clue to authorship. But on the bottom, within — after the Continental European fashion — we find stamped an X mark of quality, and, beneath this, the name *Wm Will*, of Philadelphia. Here, then, we are face to face with that which has long been sought but hitherto not found — perhaps the rarest known item of American pewter — an authentic teapot of the eighteenth century.

William Will, as we learn from Mr. Kerfoot and Mr. Myers, was born in 1742, died in 1798, and spent the period intervening between these dates for the most part in or near Philadelphia, where he worked as innkeeper and pewterer and was a well-known and influential citizen.

English though his name may seem, William Will was of German extraction, probably the son of one John Peter Will. His two successive wives, Barbara Colp and Anna Clampher, bore pleasantly mouth-filling Teutonic appellations. Mr. Kerfoot, who has had access to records of certain of William Will's business dealings, notes the following as listed among the pewterer's wares: plates, basins, mugs, spoons, teapots. A tabulation of sales made between April 17 and May 3, 1780, by Messrs. Shinkle and Graff, who acted as agents for Will, indicates the disposal of six teapots, in addition to numerous spoons and various plates and basins.

Concerning teapots in Will's 1780 style, Mr. Kerfoot remarks "It would greatly interest me to see one." — And here, quite probably, is his opportunity. In silver, to be sure, this shape would be recognized as almost inevitably of the pre-Revo-



THE WILL TEAPOT AS IT MAY ORIGINALLY HAVE APPEARED

\*This joining line occurs, of course, in all such pots; but it is seldom so obvious.





AN AMERICAN EMBROIDERED RUG (c. 1790-1810)

lutionary period. In American pewter, however, we must realize — particularly if we recall the pewterers' banner of 1788\* — that styles developed slowly and that the molds and forms which were good enough for one generation were good enough for broods yet to come.

Lest there be any question as to the authenticity of this William Will teapot, it may be remarked that the specimen was originally found among the moth and rust of a junk shop in the environs of Philadelphia, by M. L. Blumenthal, who purchased it at a price that would preclude the possibility of fraud, even were the visible aspect of the piece itself insufficient evidence of the genuineness of its marks. The present owner is Mr. Blumenthal's sister, Mrs. Leonard M. Rieser, of Chicago.

### *An Embroidered Rug*

ANOTHER important embroidered rug has recently been acquired by Mrs. J. Insley Blair, of Tuxedo Park, New York. The rug in question measures 58 inches long by 32½ inches wide. Embroidered in colored wools on a linen background, it is the work of Esther Ann Ware, of Whitefield, Maine, who employed, in the course of her task, nearly every known variety of stitch. Mrs. Blair's fine specimen is closely allied in type and workmanship to another Maine rug, pictured in Figure 4, page 401, of *ANTIQUES* for June, 1926. The Attic inclines to assign both rugs to some period between the years 1790 and 1810. That both may have been wrought by the same hand is far from impossible.

\*See *ANTIQUES*, Vol. IX, p. 19.

### *Pewter Errata*

OWING to the difficulty of operating pens across the sea, certain emendations to H. H. Cotterell's table of pewter labels, published in *ANTIQUES* for January, failed to materialize until too late for incorporation in the original printing. For the benefit of those who are likely to use this table for careful reference, these emendations, which have been recently received from Mr. Cotterell, are here printed so that necessary notations may be entered in the original table. Here is the tale as now told:

F. crowned or uncrowned. Crosses *should* appear under France, 1st quality; Italy, 1st quality; and Switzerland, 1st quality; but neither under Belgium nor Holland in any qualities.

F. C. = FINE COMPO. Delete *Fine* and substitute FEIN.

F. E. = FINE ETAIN. Delete final "e;" it should read "FIN ETAIN."

FEIN ZINK } Delete under both these headings, the crosses under Austria  
FEINZINK } and Switzerland. It should appear *only* under Germany, 1st quality.

FIN. "X" should appear under France, 1st quality, *in addition to* Switzerland, 1st quality.

FYN. Delete the cross under Austria and put it under Belgium, 1st quality.

HARD TIN. Delete the cross under Holland, 2nd quality.

MERCURY (&c). Delete the cross under Switzerland, 1st quality.

ENGELSK TIN. A *cross* should be under Scandinavia, 1st quality, with "DANISH" after it.

KRON TIN. A *cross* should appear under Scandinavia, 2nd quality, with "DANISH" after it.

MANG(G)ODS. A *cross* should be under Scandinavia, 3rd quality, with "DANISH" after it.

(This latter appears under Russia and Poland. The others leave one in doubt where they are meant to be. A cross in the right column will clear it up.—H. H. C.)



## Three Block-Front Secretaries

By MALCOLM A. NORTON

THE three mahogany block-front secretaries here described are among the best and most valuable of my acquaintance.

The one shown in Figures 3 and 5, is the most beautiful piece that I have ever seen. It carries nine carved shells, and is arranged with an interesting triple door for the cabinet. This secretary stands in the offices of Brown and Ives, of Providence, Rhode Island, successors to the firm of Brown Brothers, whose name is perpetuated in Brown University.

The story is told that the four Brown brothers, Joseph, Moses, Nicholas, and John, each owned a secretary of this kind, and that all four pieces were made by a Newport cabinetmaker — name unknown — during the second half of the eighteenth century. It was somewhere between 1760 and 1785 that the Newport cabinetmakers appear to have reached the height of the art of building block-front furniture. Two at least of these secretaries have passed out of the Brown family; one is said to be owned in New York City, while the whereabouts of the fourth is apparently unknown.\* These pieces, with others of similar style, are indiscriminately credited by some writers to John Goddard, a Colonial master cabinetmaker of Newport. So careful a writer as Luke Vincent Lockwood, however, in his delightfully written books on Colonial furniture, cautiously observes, "It is thought that they were made in Newport by John Goddard."

That John Goddard made this type of furniture, there is ample evidence in the pieces handed down in the family as well as in one of John Goddard's letters quoted by Mr.

Lockwood.\* I have, however, seen several excellent block-front pieces carrying on them the name of John Townsend, but none at all with the name of Goddard. There is, to be sure, a secretary bearing the name of Goddard written in pencil, and with it a complete record of the piece's making and repair. This inscription, however, is not that of the maker of the secretary but of an early owner, who wished to preserve its history. Either Goddard or Townsend could have made all these pieces, as could, perhaps, many another Newport workman.

\* \* \*

The second of my choice of block-fronts, shown in Figure 1, is a six-shell secretary apparently made by the same master workman that made the nine-shell piece, for it shows many points of similar construction; though the fact seems to prove only that all the Newport workmen produced pieces very much alike. It is possible that this piece belonged to the original Brown Brothers, and that the four pieces ordered and made for them were not all alike. From about 1840 to 1875, and even later, these great secretaries were considered so heavy and awkward to handle, even when furnished with brass handles on the sides of the top and lower parts to facilitate moving them, that families were not unwilling to part with them.

This six-shell secretary is owned by the Metropolitan Museum, New York City.

\* \* \*

The third of my selection is a mahogany block-front secretary, now in the Essex Institute at Salem, Massachusetts (Fig. 2). It has an interrupted pediment with a flaming urn in the centre, and the cornice shows dentils,



Fig. 1 — BLOCK-FRONT SECRETARY

This secretary should be compared with that pictured in Figure 3. Both are splendid examples of the work of the Newport school of cabinetmakers. The question as to whether they are both to be attributed to John Goddard or merely to the school of which he was an exemplar offers material for some speculation. The two pieces display important differences in general proportion and in the carving of their shells; yet in general conception they are quite similar.

Owned by the Metropolitan Museum of Art.

\*This seems to be a slight variation of a tradition repeated in *ANTIQUES*, Vol. I, Number 1, page 18, to the effect that a series of three specially designed tall pieces were made for Joseph Brown, one of the four brothers. Of these special pieces, one is supposed to be the superb chest-on-chest now owned by Mrs. R. Gladding, of East Thompson, Connecticut, published in the number of *ANTIQUES* here referred to. — THE EDITOR.

\*Luke Vincent Lockwood, *Colonial Furniture*, New York, 1926, Vol. I, pages 246 and 117.

Concerning the inscribed secretary, *ANTIQUES* will eventually have something to publish. As for the attribution of certain other secretaries to Goddard, claim has been made that this is supported by contemporary documents. *ANTIQUES* has, however, been assured that no such documents are known. — THE EDITOR.



Figs. 2, 3 — BLOCK-FRONT SECRETARIES

The first of these, owned by the Essex Institute, is less logically designed than its neighbor on the right, from Newport. Its severely architectural superstructure does not completely harmonize with the more romantically treated desk front below. Yet it is a noble specimen of furniture. The second piece is owned by Brown and Ives of Providence, with whose generous permission, and the courtesy of the Rhode Island School of Design, it was specially photographed for *ANTIQUES*. It is remarkable for its nine finely carved shells.

applied fretwork, and linear bead molding. It is a strikingly handsome piece, differing from the usual run of block-fronts in its purely architectural upper portion, the paneling of whose doors is repeated on the slant lid. The feet are of the straight bracket type, and the method of connecting the extended skirt with these feet is worthy of comparison with that adopted by the Newport makers. The interior of the cupboard is quite plain, but the desk

cabinet shows concave blocking with shells on the drawers and on the cupboard door. This piece could have been made in any one of several Massachusetts seaport towns, or, perhaps, in the Connecticut Valley.

\* \* \*

In an article appearing recently in a popular journal the writer stated that the drawer fronts of all block-front pieces were cut and carved from one solid piece of wood.





Figs. 4, 5 — TWO BLOCK-FRONTS CONTRASTED

Here are shown the Brown and Ives secretary and the Essex Institute secretary of the previous illustration, with doors open and lids down. The door arrangement of the Rhode Island piece is worth examining. Study of the back of the leaf open at the left will reveal the fact that the relief blocks on the fronts of the doors are *applied*, for their full length, upon an open frame of stiles and rails. The central door is similarly built up on its inner side to allow for the deep cutting of the intaglio panel.

Of both secretaries pictured, the cupboard interiors are severely plain. The desk cabinet of the Rhode Island piece is, however, rather more than ordinarily simple. In many examples of this type, cabinets follow the convention displayed in the Salem piece — that of two tiers of drawers topped with a shell and a middle cupboard with its door similarly treated.

This is an error easily made without careful inspection and study of many block-front pieces. In all of the Newport and Connecticut Valley three-shell block-front pieces that I have examined, the outer or convex shells are applied; that is, they are glued to the drawer fronts, while the middle or concave shells are carved out of the solid piece.\* I have seen three Connecticut Valley genuine pieces, *every block of which was glued on*. One such piece I showed in my article in *ANTIQUES* for February, 1923, Fig. 3, page 63.

Even the Newport cabinetmakers were, at times, inclined to strengthen their drawer or door fronts by careful

\*The reader should be careful to observe that the author here is speaking of the semi-elliptical carved shells constituting a kind of finial to each tier of blocks, and not of the rectangular blocks below it.

piecing out with glued additions. Two, at least, of the tall Newport secretaries with block-front upper doors clearly reveal the fact that the relief blocks of these doors were applied separately to a skeleton of stiles and rails. What is true of two is probably equally true of all.

It is important to observe the molding which marks the inner edge of the pediment scroll on all Newport pieces. Mr. Lockwood states that this molding does not appear on any pieces except those made in Newport; and, so far as my own investigation of block-front pieces goes, I find that he is correct; though why this peculiarity of workmanship was confined to Newport cabinetmakers I am unable to explain.



# European Continental Pewter

## Part II

### *Distinguishing National Features, Other Than Marks*

By HOWARD HERSCHEL COTTERELL,\* F.R. Hist. S.



Fig. 20 — THE PLAIN BALL

The Ball is Germanic in origin. Common to Germany and German-speaking countries. Shows many variations.

To those whose acquaintance with Continental pewter types is limited to such items as they may encounter in curiosity and junk shops, many of the illustrations which accompany these articles of mine will be something of a revelation, as indeed they have been to me, whose life, for upwards of a quarter of a century, has been devoted to pewter research.

#### EVOLUTION OF PEWTER FORMS

From the enlightenment so gained one can now begin to understand the steady but inexorable process of evolution which has governed and guided — albeit unwittingly — the pewterer's mind and hand throughout the ages.

We may, for our purposes, assume the influence derived from the Romans, whose designs are replete with the suggestion that they were based upon the work of the pottery vessels of clay made upon the potter's wheel. Simple, devoid of anything but the slightest ornament — and that but sparsely used — such

ALTHOUGH the greatest of all tests of the nationality of a piece of pewter is to be looked for in the maker's marks, there are other and very unmistakable features which, in some cases, point an unerring finger either to the *actual country* or to the *general region* of origin. Specific features, or characteristics, often remained constant to, and confined by, the boundaries of their native countries. But often, again, they have unassumingly overstepped such limits to find an adoptive welcome awaiting them in lands contiguous to their own. In any such latter case, however, more often than not one finds native features more or less modified so as to conform to the traditions of the country of adoption.

types prevailed until the early Middle Ages and may well be described as truly "ceramic" in feeling. Next, the Gothic influence began to make itself apparent in the pewterer's work; giving place in due time to the pure Renaissance style; later, to that of the more decorated Renaissance. Then came the dominance of the Baroque-Rococo, until, before the final decline, we have the more soberly decorated Empire types.

Though one looks in vain for evidences of a similar evolution in the pewter work of Great Britain, each successive "wave of influence" left its indelible mark upon the craft throughout the Continent of Europe.

These remarks, though a digression here, are *essential* to an intelligent appreciation of our subject.

#### THE THUMBPIECE AS A GUIDE

Let us now, however, turn to such definite national characteristics as it may be possible to review in the space at our disposal. I think I cannot do better than to observe the same procedure which I adopted in my *National Types of Old Pewter*,\* and, first of all, give consideration to some of the European Continental thumbpieces. I shall have occasion frequently henceforth to refer to them, and, for brevity's sake, must do so by name.

The ones which I propose to mention here are: the *Ball*, the *Brambleberry*, the *Bent-back Wedge*, the *Cleft*, the *Ereč*, the *Leaf*, the *Lens*, the *Linked*, the *Mascaron*, the *Plume*, the *Rams' Heads*, the *Shell* (or *Palmette*), the *Twin Acorn*, and the *Twin Pomegranate*.

We shall consider these in the alphabetical order named, beginning with:

#### THE BALL

This would seem to be essentially *Germanic*, by which word — where-



Fig. 21 — STRAIGHT-LOBED BALL



Fig. 22 — THE STRAIGHT-LOBED BALL

\*Continued from the January number of ANTIQUES. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.

\*Published by ANTIQUES, Inc., Boston, 1925.



Fig. 23 — HORIZONTAL FILLET BALL



Fig. 24 — VERTICALLY FILLETED BALL

ever I may use it — I mean to convey the thought that, while the Ball was a product of Germany, it was also used in the German-speaking parts of Austria, Hungary, Switzerland, and so on. The Ball is believed to be thoroughly German in its origin; and its appearance elsewhere must be considered merely sporadic. It takes many forms, from that of a plain sphere, to that of a sphere with perpendicular lobes, spiral flutes, horizontal and vertical fillets, which sometimes cover its whole surface, sometimes but the upper half.

In certain cases the sphere has a somewhat flattened or crushed appearance, and again we find it with a small cup, or chalice or a spool-like protrusion on the top. Early in the nineteenth century the ball developed, at times, into an urn shape, though the sphere persisted, and still persists on students' beer-mugs and so forth.

Figure 20, picturing an example from the collection of Alfred B. Yeates, F.S.A., of London, shows the plain Ball on a Hansseatic flagon. The straight-lobed Ball — side and top views — is shown in Figures 21 and 22 on a guild flagon in the collection of my collaborator, Robert M. Vetter of Amsterdam.

The horizontal fillet occurs in Figure 23, and the vertical — covering the entire sides — in Figure 24, from an example in the collection of Charles G. J. Port, F.S.A., of Worthing. The flattened Ball is well exemplified in Figure 25, from



Fig. 28 — THE BENT-BACK WEDGE



Figs. 25, 26, 27 —  
FLATTENED BALL, (Left)  
CUPPED BALL, (Right)  
NUTMEG CLAMP, (Below)

tionality, and then principally on Normandy flagons and cylindrical measures. (See Figures 28 and 29, respectively.)

\*A point worth noting *en passant* is that the Ball is sometimes placed immediately over the hinge, and at other times on the lid, or between the hinge and lid.

†This was, of course, written considerably before the publication of G. A. R. Goyle's article *The Nutmeg Vindicated* in ANTIQUES for December, 1926.

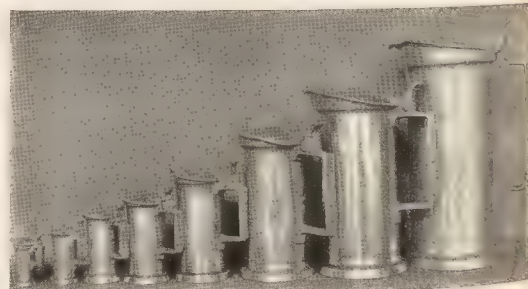


Fig. 29 — THE BENT-BACK WEDGE  
Characteristically French: on cylindrical measures.

the collection of A. J. G. Verster, of the Hague; Figure 26 shows the cupped finial on a fine *Thuringian Pechkrug*, also in the collection of Mr. Verster.\*

The Ball thumbpiece would seem to have come into existence during the seventeenth century; but its great popularity to have been reached during the eighteenth.

Before leaving the Ball, I feel I must make my apologies to the correspondent who, in the issue of ANTIQUES for May, 1925, called attention to this thumbpiece as a receptacle for holding nutmeg, a statement which I queried in a reply published in the same magazine for October, 1925. I was wrong in casting doubt on "G. A. R. Goyle's" statement; and, if this should catch his eye, I hope that he will accept my humble cry of "peccavi!" † *These Balls were, at times, made to unscrew* for the purpose stated. A similar feature is occasionally found on the inner sides of the bases of the short, stumpy Austrian tankards, where a ferrule, or nipple, holds the nutmeg in position by the operation of a thumbscrew, as indicated in the accompanying sketch (Fig. 27). Thus the nutmeg apparently was immersed until the tankard was emptied.

The use of the Ball as a foot will be noted, as a point of interest, by referring back to Figure 21.

#### THE BENT-BACK WEDGE

This may, possibly, be a modification of the erect type, but its introduction, or evolution, so far as known, is comparatively recent. I do not remember having seen it on pieces earlier than the eighteenth century, or of other than French na-





Fig. 30 — THE BRAMBLEBERRY  
French. The example is of 1706.

from a small French flagon in the possession of Etienne Delaunoy, of Amsterdam. It bears the date 1706.

#### THE CLEFT

This would seem to have been inspired by the work of Augsburg silversmiths. The illustrative example, chosen from Mr. Vetter's collection, is dated 1778. It is a North German or Danish piece (Fig. 31).

#### THE ERECT

The chief claim which one can put forward for the inclusion of this type here is that it *is* a thumbpiece! Certainly it has *no* national individuality. Quite the reverse, for I believe it to have been one of the most widely distributed of them all. And yet it must be admitted here to give completeness to the series.

There seems little doubt as to the Gothic origin of the Erect thumbpiece; but the type had a very long run from that period until well into the late eighteenth or early nineteenth century. In construction it consists of two opposed circular sweeps, and, like all Gothic creations, it is admirably adapted to its purpose, and fits the grip perfectly. It is always poised

#### THE BRAMBLEBERRY

This, too, would seem to be an evolution, but, in this instance, from the Twin Pomegranate or Twin Acorn. The Brambleberry is quite an uncommon type, and the fine illustration here given, in Figure 30, is

above the lid hinge; *never* over the lid itself.

Distribution of the Erect thumbpiece covers Austria, Bohemia, Germany, Eastern Hungary, and Switzerland and — in slightly modified form — Belgium, France, and Holland.

In the last named country it became more crude and had a little raised square pad, or eminence, on the end, presumably to give a better purchase to the pressing thumb.



Fig. 31 — THE CLEFT  
North German or Danish.



Figs. 32, 33 — THE ERECT

Composed of two C curves in opposition. Of mediaeval origin, but of wide distribution in Austria, Bohemia, Germany, Eastern Hungary, and Switzerland, and, in slightly modified form, in Belgium, France, and Holland.

In Belgium and France, the upper circular sweep gives place to a straight section, the terminal of which finishes in a sort of baluster motif and a kind of double wedge lid attachment, reminding one of the wavelets running over one another across a flat sandy shore.

A very beautiful and early example of the general type is shown in Figure 32, from a magnificent flagon, dated 1589, in the famous collection of Fritz Bertram, of Chemnitz. A later example, from another fine piece in the Yeates collection, appears in Figure 33. The Dutch, Flemish, and French types are shown in Figures 34, 35, and 36, respectively, the former from the collection of Mrs. L. Payne, of Amstelveen; and the latter from that of Mrs. J. Denys, of Amsterdam.

#### THE LEAF

This type, as will be seen from



Figs. 34, 35, 36 — THE ERECT

Here, in the order shown, are Dutch, Flemish, and French expressions of the Erect thumbpiece.





Fig. 37 — THE LEAF  
This example is from a sixteenth century French flagon.

the beautiful flagon illustrated in Figure 37, from the collection of H. C. Gallois, of the Hague, has its roots buried in the early period. This example, probably dating back to the sixteenth century and emanating from France, shows the Leaf in its early form; while the little burette in Figure 38 — from the Yeates collection — shows the thumbpiece development in the year 1700.

#### THE LENS

Here one must remove one's shoes in reverence; for one stands before a type the origin of which is lost in remote antiquity. The Lens type is shown in the centre of the three primitive

pieces illustrated in Figure 39, the photograph of which was kindly supplied by Jørgen Olrik from certain pieces in the Dansk Folkemuseum at Copenhagen, of which institution Mr. Olrik is managing Inspector.

These examples were found at Assen, on the Island of Fünen. They demonstrate, with more force than can any words, the evolution of the pewter vessel from its forerunner in clay; and they give point to the remark made on an earlier page that such early pewter is "ceramic" in feeling. I shall have occasion to revert to this photograph and this subject in a later article.

In this Lens type of thumbpiece, which crosses the connecting bar at right angles, there occur on both back and front, two convex, lens-like protrusions, or bosses, which give to the whole a very severe appearance. It is probably of North German Hanseatic origin.

#### THE LINKED

The Linked thumbpiece is well shown in the extremely good example of Figure 40, from the lid of a stone pot in the collection of Mr. Vetter. Here is another rather early



Fig. 38 — THE LEAF  
From a burette of 1700.



Fig. 39 — THE LENS  
Probably of North German origin. These three superb examples, found on the Island of Fünen, illustrate an old form of this thumbpiece.

type, and Mr. Vetter assures me that none of the examples he has seen may be dated later than 1600. It is believed to be a purely Dutch type.

#### THE MASCARON

The Mascaron may be considered a variety of the Erect, and usually has slanting or bevelled flanks. It mostly appears on German, Alsatian, Austrian, and Eastern Hungarian work, from about 1550 onwards. The Mascaron itself represents Medusa, and is intended to symbolize the frightening of evil spirits. The same device is sometimes repeated on the finial of the handle, as on the handsome flagon in Figure 42. Figure 41 is from a Heidelberg flagon — somewhat indistinct from wear.

If laid flat against the body of the vessel, the Mascaron is a reliable indication of Austrian origin. Figure 42 illustrates both this and our next type:

#### THE PLUME

The Plume, which is illustrated in Figure 43, stands straight up from the hinge part and is very popular in Alpine districts. It is probably a seventeenth century development.

#### THE RAMS' HEADS

This type takes the form of two rams' heads, back to back, set at right angles to the strengthening bar of the lid, at the front end of which a third head is sometimes found, *affronté*; i.e., looking out toward the front of the lid. This type is exclusively found on Swiss flagons from the canton of Wallis. An example will be seen in the

centre of the fine row of these flagons, in the Vetter collection, which I illustrate in Figure 43a.

#### THE SHELL (OR PALMETTE)

In point of popularity this would seem to be the Dutch analogue of the contemporary German ball; but it is by no means exclusively Dutch, for it is found on Flemish pewter, too, and, occasionally, on pewter of other nationalities. But the low Countries were *very* fond of it (Fig. 44).

#### THE TWIN ACORN AND THE TWIN POMEGRANATE

Here again, we are contemplating types so old, so inextricably interwoven with the early "ceramic" types of pewter that they, too, have thus far evaded our efforts to confine them within given dates. Like the Lens type, in their early expression they are objects of our veneration.

Figure 45 shows an extremely rare and beautiful early example of the Pomegranate, once more from the Verster collection. Figure 46 shows its later development on a Wallis flagon; whilst, in Figure 47, a fine example of the early Acorn is given on a small sixteenth century ointment jar from the Rijksmuseum at Amsterdam.

In Figure 48, appear three eighteenth century Wallis examples of the type,



Fig. 40 — THE LINKED  
A Dutch type not observed after the year 1600.



Figs. 41, 42 — THE MASCARON; Fig. 43 (right) — THE PLUME  
The Mascaron appears in Alsatian, Austrian, and Eastern Hungarian pewter from 1550 onward. Figure 41 is from a Heidelberg flagon; Figure 42 shows the Mascaron as the terminal of the handle.  
The Plume, a seventeenth century development, is very popular in Alpine districts.



Fig. 43a — RAMS' HEADS AND TWIN ACORNS  
Exclusively Swiss. The Rams' Head thumbpiece appears on the middle member of this group of flagons from the Wallis Canton.





Fig. 44 — THE SHELL.  
Chiefly of the Low Countries.

means exhausts all the types which were in use, the design of which, after all, was obviously subject to any passing caprice of the individual pewterer. In the present article, it is to be remembered, reference is permissible only to such standard types as give some measure of indication regarding the country of their origin, and are, solely on that account, eligible for inclusion in a dissertation on *distinguishing national features*. All of the types enumerated, further, may be classified according to a distinctively descrip-

standing, as was their custom when not in use, upside down on the shelf with their lids hanging down. This picture gives a very good idea of the heart-shaped lid and the varying lengths of the strengthening bars. Likewise it demonstrates the position of the acorns immediately on the flap-hinge.

#### OTHER TYPES

It must not be assumed that the above enumeration by any

tive terminology, which conveys some fair idea as to their general form and outline, and thus, by suggesting a mental picture, provides a readily understood means of reference for connoisseurs.

Many types not thus far referred to will be found illustrated on succeeding pages; but few, if any, of these may be viewed as representative of the steady progress of pewter evolution. Rather they must



Fig. 45 — TWIN POMEGRANATE.  
A thumbpiece type of very early origin. Here shown on a Dutch tankard.

be regarded as possibly culled from the art of the silversmith, or as illustrating the personal predilections of individual craftsmen.

It is hoped that the classification here presented may be adopted universally by connoisseurs, collectors, and dealers alike, and that it may become the standard method of reference to the various types of European pewter. This result, already accomplished in Great Britain with reference to British types, has, in every way, proved itself of the greatest help to all concerned.

(To be continued)



Figs. 46, 47 — TWIN POMEGRANATE AND TWIN ACORN

The first is a later Swiss development of the Pomegranate shown in Figure 45. The second, the Acorn, appears on a sixteenth century ointment box.

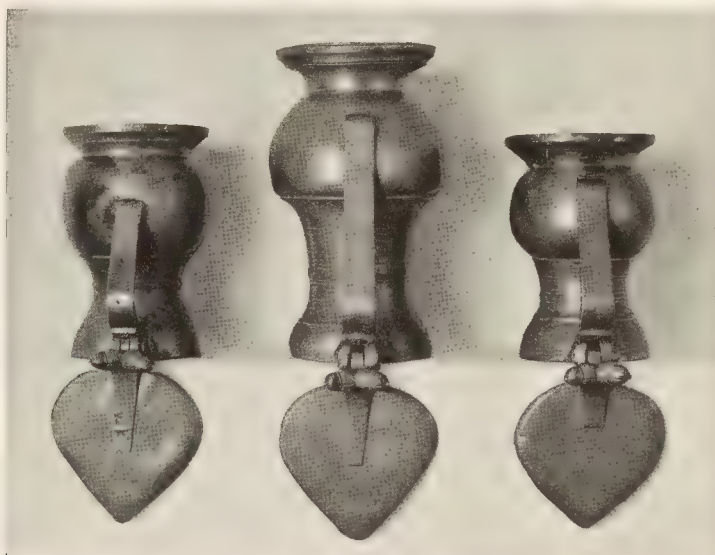


Fig. 48 — TWIN ACORNS

These Wallis Canton flagons, standing on their heads on a shelf, show the acorn thumbpiece. The beauty of the turning is emphasized by the position.





Fig. 1 — GLASS BY BAKEWELL OF PITTSBURGH

The two bell goblets are of blown glass, and appear to be of the early period. The "patent" shell dish and the dolphin-footed dishes are of pressed glass, and belong to the mid-nineteenth century or somewhat later. This dolphin design was popular with many different factories.

Owned by Miss Mary E. Bakewell

## The First Successful Flint Glass Factory in America

*Bakewell, Pears & Co. (1808-1882)*

By THOMAS C. PEARS, JR.

*Illustrations furnished by Mrs. T. H. B. McKnight, from collections as noted in the text*

WHEN the Marquis de Lafayette visited Pittsburgh on his famous tour in the year 1825, he expressed a wish, according to the account of Levasseur, his secretary, to see

some of the ingenious establishments which constitute the glory and prosperity of that manufacturing city, which, for the variety and excellence of its products deserves to be compared to our own Saint-Etienne or to Manchester in England. He was struck by the excellence and perfection of the processes employed in the various workshops which he examined; but that which interested him above all was the manufacture of glass, some patterns of which were presented to him, that, for their clearness and transparency might have been admired even by the side of the glass of Baccarat.\*

These patterns consisted of two beautiful vases of cut-glass, on one of which, engraved in a medallion, is shown a view of the chateau at La Grange, the salon of which the pieces were to adorn, and on the other, the American eagle, likewise in a medallion. These vases were loaned by a granddaughter of Lafayette to the French Commission and exhibited at the World's Fair at Chicago in 1893. Miss Mary E. Bakewell of Sewickley, Pennsylvania, is in possession of the original autographed letter in which Lafayette expresses his thanks for these handsome specimens of early American glass. It reads as follows:

\*A. Levasseur, *Lafayette in America in 1824 and 1825*. Philadelphia, Carey and Lea, 1829, Vol. II., page 183.

Gentlemen,

The patriotic gratification I have felt at the sight of your beautiful manufacture is still enhanced by the friendly reception I have met from you and by the most acceptable present you are pleased to offer me. Accept my affectionate thanks, good wishes and regards.

Messrs. Bakewell, Page and Bakewell.

Pittsburgh, May 31, 1825.

LAFAYETTE.

In the same year the proprietors of this establishment were awarded the silver medal by the Franklin Institute, for the best specimen of cut-glass. Several years previously, 1817, they had made a service of glass to President Monroe's order, which is described in part in a contemporary editorial in the *Pittsburgh Mercury*, as

a splendid equipage of glass . . . consisting of a full set of Decanters, Wine Glasses and Tumblers of various sizes and different models, exhibiting a brilliant specimen of double flint, engraved and cut by Jardelle, in which this able artist has displayed his best manner, and the arms of the United States on each piece have a fine effect. The glass itself must either have been selected with great care, or the spirited proprietors must have made considerable progress in their art, for we have seldom seen any samples so perfectly pellucid and free from tinct. Upon the whole we think the present service equal, if not superior to the elegant Decanters presented to the President when he passed through Pittsburgh last year.\*

Again, a few years later, 1832, another President of the United States, the redoubtable Andrew Jackson, ordered from this same firm:

\**Pittsburgh Mercury*. November 10, 1818.





Fig. 2—GLASS BY BAKEWELL OF PITTSBURGH

Two prism pattern footed dishes, a cake or fruit dish, *Rebecca at the Well*, a blown and engraved decanter showing an interesting development of the earlier Chestnut bottles, and a six-inch pressed plate in *Saxon* pattern. Of the group, the decanter is perhaps the earliest. The *Rebecca* probably belongs not far from the Centennial period. The cover of the first dish should be omitted.

Owned by Mrs. T. H. B. McKnight.

a set of glass for his own use, consisting of large and splendid bowls, with and without stands, celery glasses, pitchers, quart and pint decanters, tumblers, wine and champagne glasses, salts, etc., all executed in the very best style of workmanship. The glass is as pellucid as crystal; and the beautiful cuttings give a brilliancy of effect not easily described. We understand the order is valued at about \$1500.\*

These examples will suffice to indicate that the old Bakewell, Pears & Co. glasshouse enjoyed an unusual reputation in the early days of the last century; hence it is not surprising to find that it is the one establishment in the city that is always mentioned by name and described in detail by all the early travelers who passed through the Gateway of the West.

When Alexander Wilson, the famous ornithologist, visited Pittsburgh in 1810, he wrote a letter wherein he remarked particularly on the various glass works, and stated that,

Mr. Bakewell, the proprietor of the best, shewed . . . yesterday a chandelier of his manufacture highly ornamented . . . for which he received 300 dollars. It would ornament the . . . in Philada. . . and is perfectly transparent.†

Fordham in his *Personal Narrative*, 1817, says:

Mr. Bakewell's works are admirable. He has excellent artists, both French and English. His cut glass equals the best I have seen in England.‡

\*John Newton Boucher, *A Century and a Half of Pittsburgh and Her People*. The Lewis Publishing Company, 1908, Vol. I, page 236.

†Letter to Alexander Lawson. Quoted from Francis Hobart Herrick, *Audubon the Naturalist*. New York, D. Appleton and Company, 1917, Vol. I, pages 205 and 206.

‡Elias Pym Fordham, *Personal Narrative of Travel*,

And Fearon in his *Sketches of America*, 1818, remarks his astonishment

to witness such perfection on this side of the Atlantic, and especially in that part of America which a New Yorker supposes to be at the farther end of the world. At Messrs. Page & Bakewell's glass warehouse I saw chandeliers and numerous articles in cut glass of a very splendid description; among the latter was a pair of decanters, cut from a London pattern, the price of which will be 8 guineas. It is well to bear in mind that the demand for these articles of elegant luxury lies in the western states! the inhabitants of Eastern America being still importers from the Old Country.\*

This same note of astonishment appears in *A Journal of Travel into the Arkansas Territory (1818)* in which Thomas Nuttall writes:

The day after my arrival (in Pittsburgh) I went through the flint-glass works of Mr. Bakewell, and was surprised to see the beauty of this manufacture, in the interior of the United States, in which the expensive decorations of cutting and engraving (amidst every discouragement incident to a want of taste and wealth) were carried to such perfection. The productions of this manufacture find their way to New Orleans, and even to some of the islands of the West Indies. The President, Monroe, as a liberal encourager of domestic manufactures, had on his visit to those works given orders for a service of glass, which might indeed be exhibited as a superb specimen of this elegant art.†

And so the testimony goes, all of it

Cleveland, The Arthur H. Clarke Company, 1906, pages 75 and 76.

\*Henry Bradshaw Fearon, *A Narrative of a Journey*, London, printed for Longman, Hurst, Rees, Orme, and Brown, 1818, pages 206 and 207.

†Thomas Nuttall, *Early Western Travels*, Vol. XII, page 45.



Fig. 3—GLASS BY BAKEWELL OF PITTSBURGH

Blown and cut flint decanter.

Owned by Mrs. Charles Wharton.

bearing out the judgment of the eccentric Mrs. Royall, who visited Pittsburgh in 1828, that "Bakewell's is the place!" And indeed it was for fifty years or more the show place of Pittsburgh. Mrs. Royall's description is too long to quote in full, so we shall content ourselves with one or two brief extracts. She writes:

This establishment is entirely devoted to the manufacture of white or flint glass, and has succeeded in producing the best specimens of this article ever made in the United States. The admiration of this glass is not confined merely to home observers, but the great amount of it which has been exported testifies the reputation it enjoys abroad; and there is scarcely a stranger visits Pittsburgh, who is not desirous of taking a peep at Bakewell's Glass House. . . . The quality, variety, beauty and brilliancy of the endless piles of glass at Bakewell's is the greatest show I ever saw. Everything made of glass is found here, — and I would say, the patterns and clearness of the pieces, is equal, if not superior, to the Boston glass. It cannot be exceeded. . . . In the manufacture of this article Pittsburgh and the surrounding country enjoys an extensive reputation. . . . The glass of Pittsburgh, and the parts adjacent, is known and sold from Maine to New Orleans. Even in Mexico they quaff their beverage from the beautiful white flint of Messrs. Bakewell, Page and Bakewell.\*

These rather extended notices will prepare the reader for the statement that the old glasshouse of Bakewell, Pears & Co., founded in the year 1808, and continuing in uninterrupted operation for nearly three-quarters of a century, or until the year 1882, was the first successful flint glass factory in America, a claim for which there is abundant testimony which it would be entirely outside the purpose of this article to cite. We shall, however, record the deliberate judgment of three competent authorities.

Joseph D. Weeks

\*Mrs. Anne Royall, *Mrs. Royall's Pennsylvania, etc.*, Washington, 1829, Vol. II, pages 110, 113, and 125.

on page 86 of his *Report on Glass*, Census of 1880, says, "There can be no doubt that Mr. Bakewell is entitled to the honor of erecting and operating the first successful flint-glass house in the United States." In a letter dated

December 17, 1836, and reproduced in Lyford's *Western Directory* (page 103), Mr. Bakewell himself states that his establishment for the manufacture of flint glass "is the oldest of the kind now extant in the United States." And Deming Jarves, who was thoroughly familiar with the flint glass industry in the Eastern States, and was the proprietor of the Sandwich Glass Works, writes in his *Reminiscences of Glass-Making* (page 71):

We may well consider Mr. Bakewell as the father of the flint-glass business in this country; for he commenced the work in 1808, and by untiring efforts and industry brought it to a successful issue. For the skill, judgment, labor and perseverance devoted by him to the progress of the art, he truly merits the *Artium Magister* so often bestowed on those least worthy of its dignity and honor.

It is not within the scope of this article to write the history of Bakewell, Pears and Co., interesting as that history is, and important in the development of the American glass industry. The concern was always a family affair, and,

under the successive management of Benjamin Bakewell, the founder, Thomas Bakewell, his son, and John Palmer Pears, who, on his death in 1874, is spoken of as "the oldest person in this country engaged in the business," it spanned the entire period of that development from the very beginning which it inaugurated, up to the point where the making of flint glass had become one of the most important branches of manufacturing in



Fig. 4 — GLASS BY BAKEWELL OF PITTSBURGH  
Blown and cut decanter, and a celery holder. Of the two, the decanter seems much the older. The type suggests the earliest period of the factory.  
Owned by Mrs. George I. Holdship.



Fig. 5 — GLASS BY BAKEWELL OF PITTSBURGH  
Two engraved tumblers in the Bohemian style; and a pressed goblet.  
Owned by the author.



the country.\* When the fires were finally allowed to go out, in the year 1882, it had indeed an honorable record to show from the day when, in Albert Gallatin's *Report on Manufactures* (1810), the recently established works at Pittsburgh were cited as the only works of the kind in the United States, and were described as, even then, making "decanters, tumblers, and every other description of flint-glass of a superior quality."

The recent death of my own father, Thomas C. Pears, of Pittsburgh, removed the last surviving member of the firm. It was "a famous institution in its day, but now numbered among the things of a forgotten past." It seems strange to the writer that it is referred to only in a brief note in Mrs. N. Hudson Moore's excellent work, *Old Glass*.

In concluding this article let us glance at some of the patterns made at the old Pittsburgh Flint Glass Works. A number of fine specimens are still in existence, and are cherished by various members of the family and by other fortunate possessors. We have already described the glass made for Presidents Monroe and Jackson and for the Marquis de Lafayette. There is mention also in the family correspondence of a Clinton tumbler, made in the year 1826.

Mrs. Sicard has pointed out that the pattern described by Mrs. Royall, on her visit to Pittsburgh this same year, is identical with that of the hound tumbler shown in Figure 221 of *Old Glass*, and attributed to the Kensington Works. Indeed I strongly suspect that there are other specimens of Bakewell-Pears glass that are described as unknown or are wrongly attributed.

For instance, in a little handbook, *Sandwich Glass*, 1922, by Lenore Wheeler Williams, is to be found a section on *The Dolphin Group*. The Dolphin pattern is described, and several illustrations are given. On page 73, the author says:

Illustration 8, page 68, is a very remarkably clear white Dolphin dish on standard. It measures 9 by 10½ inches. There is a full size Dolphin, early type, with hollow head supporting a balanced shell. The piece is unique.

Not quite so unique as it appears. The writer of the present article possesses one

duplicate specimen, and another belongs to Miss Mary E. Bakewell. It is not a Sandwich, but a Bakewell-Pears product. The specimens referred to have been in the family

from the day they were brought from the old factory. In fact my father was manager of the factory at the time they were made, and an old catalogue shows several cuts, one in opal glass. There is likewise a very beautiful and graceful *Pony Dolphin* champagne.

The illustrations which accompany this article include, in addition, from the collection of Miss Bakewell, a shell dish which was made in various sizes and styles of glass; two very old bell goblets; and another dolphin supporting a dish of a pattern designed by Thomas C. Pears, and used to good effect in other articles, especially in a set consisting of tray, water pitcher, and goblets (Fig. 1).

The specimens from the collection of Mrs. T. H. B. McKnight of Sewickley, consist of a six-inch plate in the *Saxon* pattern; a fine old whisky decanter; a bowl and cover, and a comport, both of the *prism* pattern. The comport should not have a cover on it as in the illustration. This has evidently been supplied from another piece. The gem of Mrs. McKnight's collection, however, is the *Rebecca at the Well* supporting a dish of the pattern above referred to (Fig. 2). The *Rebecca at the Well* was also used as a candlestick. Mrs. McKnight has the punch bowl which was exhibited by Bakewell, Pears & Co. at the Centennial at

Philadelphia in 1876 and the medal which was awarded for it. The piece was designed by her father, Benjamin Bakewell, Jr.

I would likewise call attention to the decanters and the bell goblet owned by Mrs. Charles Wharton and Mrs. George I. Holdship. They are very old, and the cutting is excellent. From my own collection I have shown illustrations of two engraved tumblers, and a goblet of the *diamond* pattern, called, by the layman, *pineapple*. The two carafes are cut, and are engraved with the family initial. The cake plate is likewise good (Figs. 5, 6, 7). It is of very heavy flint, and of great brilliance. It was purchased by my grandmother, Mrs. Sarah

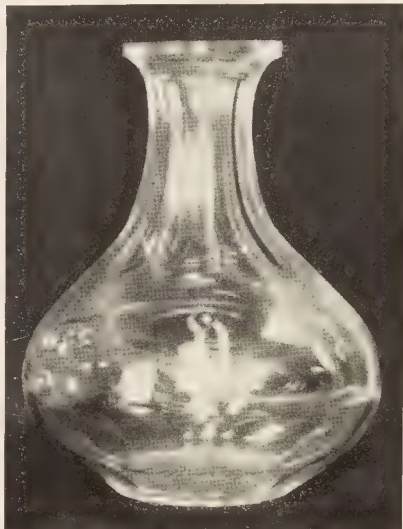


Fig. 6 — GLASS BY BAKEWELL OF PITTSBURGH  
Heavy pressed decanter finished by cutting and engraving.  
Owned by the author.

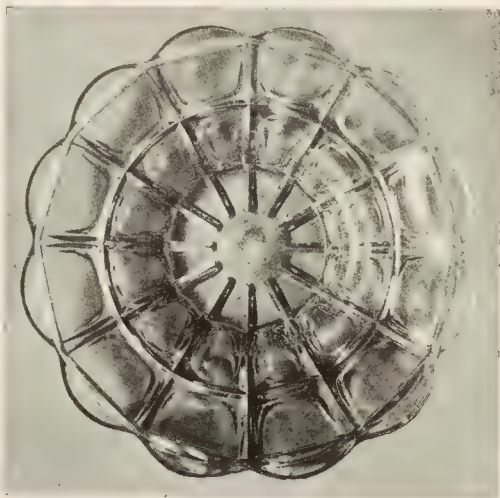


Fig. 7 — GLASS BY BAKEWELL OF PITTSBURGH  
Cake plate of heavy flint glass. Purchased in 1853.  
Owned by Mrs. Thomas C. Pears.

\*J. Leander Bishop, *A History of American Manufacture*, Philadelphia, Edward Young and Company, 1864, Vol. II, p. 156.

Fahnestock, at the old factory, in 1853. I have noted the origin and ownership of these various specimens as evidence of their authenticity.

Two other very interesting specimens remain to be described. One of them appears as an illustration of this article. It is a communion cup presented by Benjamin Bakewell to the Unitarian Church in Meadville, Pennsylvania, where it is still in use. One of the handles has been broken off and has been replaced.

For the information concerning my final specimen, I am indebted to W. J. Holland, Director Emeritus of the Carnegie Museum, Pittsburgh. In the Museum is a glass prism that is truly famous. It was made from a piece of flint glass, part of a large mass found in the ruins of Bakewell, Pears & Co.'s glasshouse after the disastrous fire, which, on April tenth, 1845, nearly destroyed the city of Pittsburgh. The prism was cut by Dr.

David Alter, of Freeport, Pennsylvania, "a physician of inquiring and ingenious mind, who was early in life attracted to the study of electricity and chemistry, having as a boy read the story of Franklin, and who, quite independently, and yet in fact before the discovery of Morse, invented a crude system of telegraphing." It was by the use of this prism of Bakewell-Pears glass that the doctor made the experiments which entitle him to be known as the first discoverer of spectrum analysis.

Among the many patterns used again and again in various articles turned out by the old glass works may be mentioned the following: *argus, thistle, prism, flute, flute and mitre, arabesque, cherry, lace, heart, Rochelle, Etruscan, Saxon*, and so on. How many of them I used to see on the shelves of our pantry when I was a boy, and how comparatively few of them have survived the hazards of subsequent years!



Fig. 8 — GLASS BY BAKEWELL OF PITTSBURGH

A fine old communion cup presented by Benjamin Bakewell to the Unitarian Church in Meadville, Pennsylvania, where the piece is still in use. One of the handles is a restoration. On the other side of the cup appear the words *This Do In—*.

## Concerning William Peter Eichbaum and Bakewell's

By RHEA MANSFIELD KNITTLE

"STRIKE the drums!" shouts the Comte d'Oyat. Dr. Guillotine's knife descends; blood spurts; and the head of Louis XVI rolls from the block. Grotesque shadows of Marat, Danton, Paine, seem to draw the curtains, but the act is not done. At the palace, a scintillant chandelier of crystal crashes to the floor, a shattered mass; and the heart of William Peter Eichbaum, glass cutter to the King of France, bleeds as he hears the ill-omened tidings.

Ever to America from the trouble spots of Europe, come the émigrés — staggering now from the cataclysm of the French Revolution. It is 1793, and they are docking at the wharves of the City of Brotherly Love, where the persecuted of many lands have found a haven. A year passes, and William Peter Eichbaum is now superintendent of a small glasshouse on the Schuylkill River, above Philadelphia.\*

Two more years elapse, and we find this man, who has fashioned exquisite glass buttons for the little Dauphin's

blue velvet coat, joining his fortunes with those of the irrepressible Irish-American James O'Hara, and plodding over the Alleghenies to the garrison town of Pittsburgh, where O'Hara and Isaac Craig are about to erect a glasshouse. Eichbaum directs the building of the works, where, in 1797, the first bottle is blown. Eichbaum is recognized as the best glass expert of the district.

But for a time he cherishes ambitions in another direction, for we read the following in the *Pittsburgh Gazette* of September 12, 1800:

### WILLIAM EICHBAUM

Begs leave to inform the public that he has opened a house of Entertainment at the Sign of the INDIAN QUEEN, on Front Street, near Market street, where he shall use his utmost endeavors to give satisfaction to travellers and others who may please to call upon him.

Pittsburgh May 15, 1800:

N.B. He wishes to acquaint the public that he follows the glazing business and cutting of glass to any pattern.

Again, from *The Tree of Liberty*, a new name for the *Gazette*, under the date of February 12, 1803, this self-explanatory notice appears:

\*Eichbaum was born in Attenbach, Saxony; migrated to Burgundy; was recognized by the Court of France. He came to America to escape the Revolution. He came to be recognized as a leading citizen of Pittsburgh, where he died in 1866.



## NOTICE

William Eichbaum requests all persons indebted to him to come forward and settle their respective balances on or before the first day of April next. Those who neglect this notice are informed that longer indulgence cannot be given.

Eleven years go by after Eichbaum has come to the fast-growing little town. And then we find him engaged by two young Englishmen, Benjamin Page and Benjamin Bakewell, who have taken over an unsuccessful glasshouse from Robinson and Ensell. Bakewell is an arrival from Derby, England, in 1808. So the famous house of Bakewell's starts on its way. Eichbaum is its leading glass cutter. In 1810 he cuts the first crystal chandelier in America, six lights and shower upon shower of rainbow-casting prisms.

\* \* \*

Early chronicles state that Ensell owned an interest in the works for about a year, or until 1809, and then withdrew, and that Thomas Kinder had a share in the new management. The house was represented in New York by another member of the Kinder family, Robert, who handled the trade along the coast and acted as commission merchant for foreign exportations. Bakewell's was, from the start, a glasshouse of pretensions, with shipments from the Manhattan port, and, by the water-ways of the Ohio and the Mississippi rivers, to the Gulf.

This southern artery, afforded by the navigable river system, gave the early Pittsburgh houses a far-reaching channel of commerce; for, loaded on flat boats — and later, on steamers — at the point where the Allegheny and the Monongahela conjoin, boxes and boxes of glass started on their way to Mexico City, Bermuda, Rio de Janeiro, and around the Cape to Buenos Aires and Lima. And today, a Yankee in almost any Latin port may gaze upon some glittering lighting fixture "ravishingly beautiful" (as Mark Twain described those later lights on the Mississippi River boats), believing them products of English, Irish, French, or Spanish glasshouses; whereas, truth to tell, they are more than likely to be Bakewell products from the magic hand of Eichbaum.

The early output of the firm was surprisingly large. To note a few at random: vases, decanters, pitchers, bottles, flasks, cruets, candelabra, tumblers, wines, sweet-meats. In 1828, the Pittsburgh *Mercury* carried the following advertisement, which speaks for itself:

BAKEWELL, PAGE & BAKEWELL  
Flint Glass Manufacturers  
Have for Sale, an Assortment of  
ASTRAL, OR SINUMBRAL LAMPS  
On Pedestals and for Suspension.  
Also, Tuscan, Vase, Mantel and  
Chamber Lamps  
Which, in addition to their usual stock of  
Plain and Cut  
FLINT GLASS  
Patent Moulded, Plain  
and Cut  
Bureau Mountings (etc. etc.)  
Will be disposed of on the lowest terms.  
*Pittsburgh, November 20*

To go back to the year 1811, Bakewell and Page moved from the old Monongahela works to more commodious

buildings on Water Street, corner of Grant, with a warehouse on Wood Street, near Second. Theirs was recognized thus early as the largest flint glasshouse in the Western Hemisphere. Distance had no more terrors for a Bakewell than for a Ledyard, a Crowninshield, or a Perkins. The roads led to and from their glasshouse. Their saltpetre, until 1825, was brought from the caves of Kentucky, and then, for a time, from Calcutta, India. Holland clay was used. The world gave; they assembled and produced; the world assimilated.

During the red letter year of 1825, sixty-one hands were employed, exclusive of twelve engravers and ornamenters; \$45,000 worth of goods was turned out; and the plant consumed 30,000 bushels of coal in its furnaces. For a period of ten years one employee alone blew six hundred tumblers daily. The firm took great pride and interest in their workmen, who are said to have excelled both in quantity and quality of production. The living quarters of the men, adjacent to the works, developed a friendliness of intercourse and a high morale which might well turn a modern welfare worker green with envy. Games and contests of all kinds were staged; skating, swimming, and boating races were engaged in; and the injured, the sick, the widow and the orphan were never forgotten. It was, in a manner, an ideal condition, similar in many ways to that which made for satisfaction at Sandwich. Pity that neither could endure!

They made opal curtain holdbacks, mirror and bureau knobs which cannot be distinguished from those of Sandwich, and turned out all manner of river-boat equipment which, at that period, was elaborate to the last degree. The finest grade of bar goods also came from their furnaces, and much glass which now is catalogued as "Baltimore" is also Bakewell. From compotes to cup plates the list continues. The popular bellflower and dewdrop came from Bakewell's firm as they did from every other flint glass factory of the period.

A diversified list, not at all inclusive, taken from one month's production, gives us an idea of the versatility of the concern:

Apothecary sundries.	Perfume and unguent bottles.
Confectionary jars.	Bottles, vials, flasks.
Decanters.	Glass canteens.
Carafes.	Table glass.
Lighting devices.	Bar goods for river boats.
Bureau knobs in amber.	Lantern glasses.
Mirror knobs — ditto.	Colored glasses for ships.
Holdbacks — ditto.	Toothpick holders.

Tons of glass, tons of beautiful, clear-metalead glass: in a line, this sums up the accomplishment of this house. Yet the collector in general knows little about it.

In 1836, John P. Pears entered the firm, and remained with it until his death, in 1874. During this period the house was generally known as *Bakewell's & Co.* — Benjamin, Thomas, and John Bakewell being the other members of the firm at the time of Pears' joining. Harry C. Pears entered the business in 1878, and, I believe, all the later owners of this well-known establishment were descended from the original founders. The plant ceased operation in 1881-2.



Fig. 1—FRENCH METAL TRAY (Late eighteenth century)

Enameled in yellow and printed on black transfer. In the center, *Apollo*; the medallions picture *The Rats and the Weasels*, *Gout and the Spider*, *The Saying of Socrates*, *The Frog and the Rat*, *The Oracle and the Infidel*, *The Camel and the Floating Sticks*, *The Frogs Who Demanded a King*, *The Wolf and the Lamb*.

## La Fontaine on Tray and Toile

By THOMAS BURRELL

THE significant thing about La Fontaine is that he has appealed to artistic minds of all ages. In his own time he was a great favorite, widely read and widely loved; today he stands with the half mythical Aesop as a writer of fables, delighting the naïveté of the child as well as the sophistication of maturity. In the eighteenth and early nineteenth centuries, when aphorisms and epigrams were highly popular and precepts were honeyed with quaint parables, his popularity was attested not only by a wide reading of his poems but by their constant use as subjects for decorative illustration.

Nor was La Fontaine the idol of any one school of art. There is room for admiration of him in the aesthetic preferences of every school; the neoclassicists were quite at home when they illustrated the *Fables*. They emphasized the poet's restraint, his simplicity and dignity. And yet, half a century later, the Romanticists did not overlook him. They found in him the dramatic quality which, to

them, was the end and aim of life. In short, being universal in his genius, La Fontaine expressed infinitely more than can be circumscribed within the limits of any single group of artists.

Among the most attractive La Fontaine items known to the writer are the La Fontaine trays. The one pictured (Fig. 1) is of yellow tole ware and carries eight illustrations applied in black transfer. In the center of the tray rides Apollo in his chariot, the laurel on his brow, resplendent god of day and poesy—a glorified tribute to the genius of La Fontaine.

Most interesting of the medallions is that of *The Frogs Who Demanded a King*, which illustrates, I believe, the laissez faire policy of La Fontaine and of the people for whom the tray was intended. It is a fable of the Frogs who, tiring of their democracy, begged Jupiter for a king. First, he sent them a log, which was much too inactive for them. Then, he sent them a crane, which was a bit too active,





Fig. 2—TOILE DE JOUY (Period Louis XVI)

La Fontaine illustrated in the grand manner indicative less of direct classic influence than of reminiscences of the inflated late Italian style. The subjects are: *The Rat and the Elephant*, *The Two Bulls and a Frog*, *The Horse and the Ass*, *The Satyr and the Stranger*, *The Oyster and the Two Litigants*, *The Lioness and the Bear*, *The Fox and the Bust*, *The Old Man and His Sons*.

inasmuch as he relieved his subjects of their troubles by devouring them at meal times. The Frogs again complained to Jupiter, who answered them like a French politician of 1790, "You should have kept your original form of government; now take the consequences."

*The Wolf and the Lamb* is, in my opinion, another revelation of the political philosophy of the late eighteenth century. It suggests precisely the kind of thinking that would appeal to an age which had seen reason ultimately subdued by force. To be sure, the Lamb did not dirty the Wolf's water, for the water ran down towards the Lamb; to be sure, the Lamb could not have called the Wolf names a year ago, for a year ago the poor sheeplet was still unborn; to be sure, it was not the Lamb's brother that did it, for there was no brother; but, nevertheless, the Lamb is to be eaten, for, as La Fontaine puts it, "the reason of the strongest is always the best."

*The Fight Between the Rats and the Weasels* pictures open warfare between two armies, but does not show the scene upon which the moral turns. As already suggested on the tray, the Rats flee, followed by the hot-footed Weasels. Most of the Rats escape through a very narrow passage inaccessible to their enemies. But one class of the Rats, the nobles, being helmeted, cannot escape; their helmets prevent their slipping through the passage.

The scene called *Gout and the Spider* (two sisters) tells only half the story. It just shows the Spider, dwelling unmolested on the wall of the poor man's cottage. Her sister, Gout, is out of town, dwelling in the foot of a wealthy ecclesiastical judge. Gout had attempted to live in the poor man's house, but she remained quite undomiciled there. The Spider was being constantly swept out of the rich man's abode. So the two decided to exchange places, and now each is quite content in her new surroundings. La Fontaine's conclusion is to the effect that each thing in its place is best.

*The Saying of Socrates* depicts Socrates showing his new house to some companions. They find fault with it both inside and outside: it is unworthy of him; the rooms are too small; there is no elbow room. Socrates replies, with his genial knowledge of the world, "Would to heaven, small as it is, it could be full of true friends."

*The Frog and the Rat* pictures a Kite carrying off both cheater and cheated. The Frog had invited the Rat, who could not swim, to his watery home for dinner. Pretending to aid the Rat through the water, the Frog tied his leg to the Rat's paw by means of a reed. Then he attempted to drown his guest. A passing Kite, observing the struggle between the two, took advantage of the moment, flew off with the Rat and, incidentally, with the Frog. All this is intended to show that the traps we lay for others may bring about our own destruction.

*The Oracle and the Infidel* would probably appeal to any age that preferred faith to dialectical subtlety. The answers of the Delphic Oracle to anxious inquirers from Athens have been the symbol of ambiguity the world over. To expose the Oracle, the Infidel comes before him with a Sparrow in his hand, his fingers at its throat. "Is the bird alive or dead?" he asks, intending to let it fly off, or to throttle it, according to the Oracle's answer. But the mortal's logic was not the immortal's. Apollo, seeing through the trick, advised the Infidel, for his own welfare, not to try anything like that again.

The last medallion on the tray shows the *Camel and the Floating Sticks*. This is really two stories under one heading, the part about the Camel being omitted from the illustration. Idlers on the shore see something floating on the surface of the water. It is a ship? No, it must be a skiff. Well, perhaps it is just a bale. Why, to be sure, it is only some sticks floating there. This reminds one of Polonius' reflections on the shape of a cloud. La Fontaine's point is



Fig. 3—TOILE DE JOUY (nineteenth century)

The print works at Jouy, founded by Christophe-Philippe Oberkampf in 1760, gave their names to the *toiles*, or cloths, printed at first by hand from engraved copper plates, later by power machines; from engraved cylinders, which were so popular for decorative hangings during a period of some eighty years. The handling of the fables on the toile illustrated is executed in the homely and familiar, but exaggeratedly romantic manner of the post-classic period. The subjects are, *The Villager and the Serpent* and *The Oak and the Reed*.

that what appears enormous at a distance may be nothing near at hand. So it is with the Camel. The first man who saw one fled at the sight. The second man approached. The third man put a halter on the beast's neck, and dreamed of caravans.

Figures 2 and 3 show two pieces of *Toile de Jouy*, the decorations of which consist of pictures illustrating various scenes from the fables. The first fragment displays a neoclassical treatment of the late eighteenth century; the other is romantic, typical of the emotional attitude of early nineteenth-century France.

In the earlier piece of *Toile de Jouy*, (Fig. 2), one medallion, *The Two Bulls and a Frog*, depicts two bulls charging at each other, horn to horn, war to the death, for a young heifer, half hidden in the background. In front, several frogs witness the struggle. The one perched on a rock, as on a rostrum, is probably the spokesman for his community. He, one remembers, is the one who begs the bulls to stop fighting lest they crush the frogs in the marshes. This suggests flight to one of the contestants, and he tramples the frogs under foot, as La Fontaine puts it, "twenty an hour." The point is that little fellows suffer because of the follies of the great.

The next medallion depicts *The Satyr and the Stranger*. It reveals the Stranger in the retreat of a Satyr and his family, cautiously holding a bowl of hot porridge, which has been given to him. Note the emphasis upon the steam rising from the bowl, and the Stranger's evident concern about his porridge.

The Satyr appears as a generous host, who knows his part well. But, according to the fable, he soon loses his even temper when the Guest blows on his porridge to cool it. This in itself, the Satyr will admit, is not a crime. But, a moment before, the Stranger has performed the very

same act by way of warming his hands. "Away," cries the Satyr, "I don't want anyone under my roof who can blow away both heat and cold with one mouth!"

The classic eighteenth century treatment of this fable presents the different characters in attitudes of statuesque calm. To an artist of 1830, the more exciting romantic elements of the story would have appealed. We might expect him to picture the Satyr angrily ejecting the Stranger, who scrambles for his hat, staff, and baggage in his haste to escape.

The third medallion, *The Lioness and the Bear*, presents the Lioness yammering for her lost cubs, and the Bear overcome more by outward noise than by inward sympathy. It is a very philosophical Bear who reasons thus with grief, "Many a time you have devoured our young ones, and there has been less ado about it." But the Lioness offers a deaf ear, cries more loudly, and, like Euripides, blames all on Destiny.

Another medallion, *The Old Man and his Sons*, illustrates one of the most popular of La Fontaine's conceits. The old man is breaking, individually, the rods which his sons tried to destroy collectively. The three sons seem to be enjoying this little game; but, as we know, they will soon forget its significance, and, disunited, will lose their fortunes. This fable, like many another of La Fontaine's, comes originally from Aesop.

The fable of *The Rat and the Elephant* is shown in another picture of the Toile. This is a satire on foolish vanity. The rat squeaks his envious disapproval of the respect shown for the elephant's huge size and general usefulness. In his small way he believes himself superior to the elephant, and makes such a noise about it as to attract the attention of a hungry cat, which pounces down upon him, and swiftly demonstrates that, after all, a rat is by no





Fig. 4—FRENCH TRANSFER-DECORATED CREAM WARE PLATES (c. 1800)

The first of these plates is entirely uncolored; the second has a colored border—a clear bright yellow. The transfer is in black, from excellent copper plate engravings. Both plates bear the stamp P. H. The subjects are, *The Fox and the Grapes* and *The Wolf and the Lean Dog*.

means an elephant. The scene is laid in the East (the Pyramid suggests Egypt), but the fable was directed against "les précieuses" as well as "les bourgeois gentil-hommes" of La Fontaine's France.

In still another picture we have *The Horse and the Ass*, which offers a plea for the spirit of coöperation. An Ass carrying an immense burden pleads with a Horse to relieve him of some of it. But the selfish Horse merely makes sport of his humble companion. Presently the Ass, broken by his load, lies down and dies. The Horse is then forced to carry the entire burden as well as the Ass's skin. This last touch is characteristic of La Fontaine's irony.

*The Oyster and the Two Litigants* constitutes a bitter satire on contemporary justice, or, more exactly, injustice. Justice is represented by the central figure, Perrin Dandin, the notorious judge of Rabelais' book. He is shown in the act of settling a dispute between two men who have been fighting for an oyster. The judge swallows the oyster and gives each contestant a shell—without expense. In pointing the moral to adorn this tale, La Fontaine asked his readers to refer to the history of contemporary litigations.

The last medallion on this piece of *Toile de Jouy* is called *The Fox and the Bust*. It offers an ironical commentary on superficial hero worship. "Great names," said Emerson, "tickle us." The Fox, however, examines the statue more critically. It is a work of art; he admires the sculpture. "Fine head," he says, appreciatively; "fine head, but no brains." It is significant that the artist has done the entire setting, bust, and colonnade, in classical style, for his method of treatment is patterned after the traditional classical manner. He shows for it a devotion which the wise Fox of the fable might have disapproved.

The second piece of *Toile de Jouy* (Fig. 3) is a mere fragment, one of those rare things that are a source of pride and regret for the collector: pride that he has part of it,

and regret that he has not the whole of it. Just two scenes remain. One is from *The Villager and the Serpent*, the other from *The Oak and the Reed*. Both are melodramatic, exemplifying to the full the Romantic point of view which dominated European art during a good part of the second quarter of the nineteenth century, and maintained an influence far beyond that period. Not the calmly philosophical moment is the one chosen for depiction, but that which offers excitement, action, dramatic climax.

Accordingly, the first scene shows a serpent violently attacking a peasant who defends himself with an axe. The man destroys the snake—the very snake that he had rescued, frozen in the snow, and had warmed at his hearth. La Fontaine concludes, "It is well to be charitable; but the point is—towards whom?"

*The Oak and the Reed* is interesting in its departure from the text. La Fontaine's story is that of the Oak and the Reed which pitted against each other their vanities concerning their relative strength. When a great storm came, the pride of the Oak was uprooted with the tree. In the text there is no mention of the Man and Woman, the Dog and the Sheep, which the artist has introduced. All these addenda were intended to heighten the dramatic interest of the picture. The Dog looks up startled. The Woman is in tears. The Man, too, is alarmed. Only the Sheep appear to be passive, going about their accustomed way as if the pride of the Oak and the emotions of mankind were, after all, not their affair.

But La Fontaine received more picturing than *Toiles de Jouy* afforded. Household utensils were decorated with illustrations of his fables.\*

\*Aesop's fables provide inspiration for English as well as for French designs. Many sets of tiles embellished with transfer illustrations based on these wise parables were turned out in Liverpool, and found their way to America to serve in the framing of fireplaces. Wedgwood, at least, among makers of domestic tableware produced dishes similarly decorated. This late eighteenth and early



Fig. 5—FRENCH TRANSFER-DECORATED CREAM WARE PLATES (c. 1800)

These plates, impressed P. H. on the bottom, are by a maker apparently unknown. The subjects are, *The Eagle, the Pig, and the Cat* and *Too Much is No Good*.

Four plates are illustrated in Figures 4 and 5. An amusing thing about them is that they all carry pictures on the subject of eating: *The Fox and the Grapes*; *Too Much is No Good*; *The Eagle, the Pig, and the Cat*; *The Wolf and the Lean Dog*. *The Fox and the Grapes* is, as everyone knows, a philosophical reaction to food beyond reach. *Too Much is No Good* is an obvious maxim for a dinner plate, although one wonders how the hungry guest would take it. One may infer from the picture that the artist has depicted two wolves as symbolic of nature's tendency to consume beyond actual need. But this was not La Fontaine's point. He did not even mention wolves. Man, he asserted, was the great sinner. Speaking of man's notorious lack of

moderation, he wrote, "Of all the animals, man is the most inclined to indulge himself to excess." But it is quite likely that most human beings prefer that wolves, rather than men, be selected as the symbols of greed. *The Eagle, the Pig, and the Cat*, too, is a theme suited for a dinner plate. Consider, for example, the following quotation from the fable:

"Sottes de ne pas voir que le plus grand des soins,  
Ce doit être celui d'éviter la famine."

*The Wolf and the Lean Dog* is the story of a Wolf's desire to gorge his royal stomach on the Dog, after the latter has been fattened at a wedding feast.

It is a remarkable thing about La Fontaine that he is always modern. Someone has said of him, "He will be young when the world will be old." The artists who selected the *Fables* as their themes insured the interest of their work to any age. Human life follows so closely the patterns suggested by La Fontaine, that in every representation of his work we find a souvenir of some phase of our own experience.

nineteenth-century expression of interest in an ancient fabulist was due in France, probably, to the publication, during the years 1755-1759, of a magnificent edition of the *Fables* of La Fontaine, with illustrations by Oudry. Again, during the first years of the present century, three successive editions of La Fontaine were published by the firm of Didot in France. In England various ambitious writers endeavored to parallel the achievement of La Fontaine. In America, no doubt, Benjamin Franklin, who stuck to the aphorism minus its tale, exemplified a moralizing tendency which appears to be part and parcel of human nature.



THE HART AND THE VINE (left).  
THE TRAVELER AND THE BEAR  
(right).



Two eighteenth century Liverpool tiles exemplifying the popularity of fables in England.





Fig. 1 — MODELS FOR SANDWICH GLASS

Comparison with dated examples of similar type from other factories indicates a date somewhere between 1850 and 1870 for these models. Some items may be earlier than others; but the dates indicated will probably cover the entire group here pictured, as well as those shown on the succeeding page. Owned by A. H. Heisey and Company.

## Sandwich Models

By THE EDITOR

FROM all the land there has gone forth the prayer, "Give unto us a sign whereby we shall know Sandwich glass when we see it."

It is seldom that a universal appeal is aimed heavenward without receiving some measure of benign response. So, in the present instance, there comes, from a most unexpected quarter, a bit of remarkable evidence as to certain of the patterns which the Sandwich factory developed.

The making of pressed ware, it will be recalled, required the preparation of a metal mold in which had been cut the design which was to be transmitted to the soft glass forced against it. Obviously the cutting of such a mold involved the preliminary construction of some kind of model which should present an exact image of the finished object. Only by means of such a model could the maker be sure of the eventual aspect of the completed work. A model, too, would be convenient, if not absolutely essential, in providing a form from which might be taken casts whose intaglio pattern would give the mold maker an exact basis for his cutting.

And now to our story:

At some time in its history, the Sandwich glass factory had its models carved in mahogany. When the concern

ceased operation, although the greater part of its records of all kinds were destroyed, several barrels of wooden models were preserved by one of the company's staff. In due course, these models came into possession of the late James E. Johnston, of Sandwich, who turned them over to Colonel A. H. Heisey, founder of the firm of A. H. Heisey & Company, glass manufacturers, of Newark, Ohio. The extensive interest in old Sandwich patterns led recently to investigation of the entire cache. As a result, the contents of three of the original barrels were found intact. Through courtesy of T. C. Heisey, *ANTIQUES* is able to reproduce their more important items, some pictured from several different angles, so as to display their design to fullest advantage.

Even a brief study of these interesting mementos of glassmaking seems to suggest a plausible theory to explain their escape from destruction.

The Sandwich works, it will be recalled, suspended operations in 1888. The patterns here shown appear, for the most part, to belong to the late 1850's or to the earlier years of the subsequent decade. They had, therefore, been quite out of style for a full thirty years when the factory closed. Since no factories of any kind preserve indefinitely



Fig. 2—MODELS FOR SANDWICH GLASS (mid-nineteenth century)  
Of mahogany. The dolphin candlestick and several familiar salts are here recognizable.

their models of discontinued lines, it is a fair guess that, long before trouble threatened the enterprise on Cape Cod, these mahogany carvings had been sold or given away by the Sandwich management. Whosoever was the recipient of the donation must have stowed it away in barn, attic, or cellar, quite apart from the factory. To some such circumstance the preservation of the group must be credited.

A number of designs familiar to collectors of Sandwich are recognizable among the examples pictured—notably the dolphin candlestick, various salts, and several goblets whose surfaces are elaborately faceted.

The Heisey Company are, in terms of years, at any rate, logical inheritors of these Sandwich heirlooms. Colonel

A. H. Heisey, founder of the concern, was in the glass business from the close of the Civil War. Before settling in Newark, Ohio, he was active in the Pittsburgh district, with his brother-in-law, James E. Duncan, son of George Duncan whose glass manufacturing experience reached back into the early sixties. Later the Duncan branch of the family undertook glassmaking in Washington, where the present firm operates under the name of Duncan and Miller; while the Heiseys moved to Newark, Ohio.

The Sandwich models in their possession are now being utilized by the Heisey Company as a basis for careful modern reproductions, some of which are not easily differentiated from original specimens.



Fig. 3—MODELS FOR SANDWICH GLASS



## Paul Revere's "Boston Massacre"

By GEORGE H. SARGENT

THERE is probably no early American engraving which the collector of such things is more anxious to secure than an original *Boston Massacre* by Paul Revere. This is not among the rarest of prints; it has slight claim to artistic merit; some of its facsimiles are rarer than the original. It owes its importance to the historic interest of the subject and the standing of the engraver as one of the most romantic figures of the Revolution. Furthermore, it presents, in its variations and reproductions, a fascinating field of study for the iconophile.

In its pictorial features and its letter-press the engraving embodies all the ebullient patriotism of the time. In the lower right-hand margin appear the words:

Engrav'd, Printed & Sold by Paul Revere, Boston.

The inscriptions upon the plate are, at the top:

THE BLOODY MASSACRE perpetrated in King Street, BOSTON, on March 5th 1770, by a party of the 29th REGT.

At the foot, arranged in three compartments, are three stanzas of verse and an explanation:

Unhappy Boston! see thy Sons deplore,  
Thy hallowed Walks besmear'd  
with guiltless Gore:  
While faithless P—n and his  
savage Bands,  
With murd'rous Rancour stretch  
their bloody Bands;  
Like fierce Barbarians grinning  
o'er their Prey,  
Approve the Carnage, and enjoy  
the Day.

If scalding drops from Rage  
from Anguish Wrung  
If speechless Sorrows lab'ring  
for a Tongue,

Or if a weeping World can ought appease  
The plaintive Ghosts of Victims such as these;  
The Patriot's copious Tears for each are shed,  
A glorious Tribute which embalms the Dead.

But know Fate summons to the awful Goal,  
Where Justice strips the Murd'rer of his Soul:  
Should venal C—ts the scandal of the Land,  
Snatch the relentless Villain from her Hand,  
Keen Exceractions on this Plate inscrib'd,  
Shall reach a Judge who never can be brib'd.

The unhappy Sufferers were Messrs Sam'l Gray, Sam'l Maverick, Jam's Caldwell, Crispus Attucks & Patk Carr, Killed. Six wounded: two of them, (Christ Monk & John Clark) Mortally.

This plate was engraved and published immediately after the tragedy of March 5, 1770, in King (now State) Street, Boston. Including the inscriptions at the top and bottom, the size of this engraving is 8½ x 9¾ inches. The picture alone measures 8½ x 7¾

inches. The original impressions are all colored by hand. Red and blue predominate, but there is an occasional dash of brown or green. The crudity of the engraving is accentuated by the daubs of primary color, producing a bizarre effect. Time and water stains, the smoke of kitchen fires, exposure to humidity, and the destructive action of worms, which have attacked only the uncolored portions, have given these old prints a veritable certificate of antiquity.

What appears to be an impression from Revere's original copper plate is embedded in a broadside (19 x 15½ inches in size) with deep mourning borders and rules, in the collections of the New York Historical Society. The broadside bears the following heading:

An account of a late Military Massacre at Boston, or the consequences of quartering troops in a populous, well-regulated Town, taken from the Boston Gazette of March 12th, 1770.

The broadside contains a circumstantial account of the affair of March 5, 1770 in two full columns of text, and three columns each eight inches in length, above which — between the longer columns — appears this uncolored engraving of the *Massacre*, by Paul Revere. In the last column are four rude engravings of coffins, each bearing the initials of one of the victims. At the end of this column is a short paragraph announcing the death of Patrick Carr, which occurred the preceding Wednesday, and another coffin with the



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FROM A COLORED IMPRESSION OF PAUL REVERE'S ENGRAVING  
Owned by the Bostonian Society.

letters P.C. above a skull and crossbones.

If this is, as seems likely, an impression from Revere's original copper plate, it must be one of the two hundred for which Edes and Gill were charged five pounds sterling according to Revere's daybook, because here are the five *coffins*, for the engraving of which Revere charged Edes and Gill the sum of six shillings. The late William Loring Andrews was the first to note the modesty of Revere's charges and the celerity of his performances; for, if the dates entered in his day book are correct, he required only four days in which to engrave and print his plate of the *Boston Massacre*, of which, presumably, the *first impressions* were those supplied to Messrs. Edes and Gill to illustrate their broadside.

How many independent impressions of this plate were made and sold by Revere himself, colored for framing purposes, is a matter of speculation. But whatever the number, less than a score have survived. The Bostonian Society has perhaps the most

interesting copy in existence. It was given to the Society in 1882, the year of its founding, by Eliza Susan Quincy of Boston, and is thus inscribed on the back of the frame:

Given in 1825 to Josiah Quincy, (1772-1864) by his aunt, Mrs. Storer, sister of Josiah Quincy, Jr., who defended Capt. Preston.

The Essex Institute of Salem and the Massachusetts Historical Society each have two copies of the *Massacre*, and about a dozen other copies are in the hands of private collectors. Two copies remain in the possession of the family of Zachary T. Hollingsworth of Boston. The late Frederick W. French of Boston owned two copies, one of which changed hands at the sale of his library in April, 1901 for the record price of \$800. Copies have since been sold at prices varying from \$500 to \$650.

The copper plate of the Boston *Massacre*, without the inscriptions and with an engraving on the back of three pieces of currency of the Massachusetts Bay Colony in denominations of ten, twelve, and eighteen shillings, is now in possession of the State of Massachusetts. It was presented to the Commonwealth by the Revere family at the time of the Centennial Celebration of the Battles of Lexington and Concord. About this time, it is stated, some person now unknown obtained temporary possession of the plate and had several impressions made from it on old Whatman laid paper with the watermark of a fleur-de-lis surmounted by a crown and the letters G.R. The *Massacre* plate has been unskillfully retouched. While these impressions have the appearance of age, they were probably struck off, at the time suggested, upon some sheets of old account book paper, which the printer had secured. When these restrikes were discovered the authorities recalled the plate, scratched its face and placed it in the vaults of the State Treasurer, where it has, ever since, been kept.

Until the close of the Revolutionary War, the anniversary of the tragedy of March 5, 1770, was commemorated by the people of Boston, and a series of printed orations, now extremely difficult to secure, was issued. The first copy made of Revere's engraving of the *Boston Massacre* is the one which forms the frontispiece to the official *Short Narrative of the Horrid Massacre in BOSTON perpetrated in the evening of the Fifth Day of March 1770 by soldiers of the XXIX Regiment (1770)*. This engraving has no inscription at the top and measures only  $4\frac{1}{4} \times 6\frac{5}{8}$  inches, including an inscription below the engraving giving the names of the victims. Probably this was engraved by Revere, but it has not been absolutely identified as his handiwork.

This *Short Narrative* of Edes and Gill was reprinted in the same year by W. Bingley in Newgate Street, London. The frontispiece was a copy of the *Massacre*,  $8\frac{1}{2} \times 9$  inches in size, exclusive of the top and bottom inscriptions. It is an inch higher than Revere's original engraving, due to the addition of an expanse of sky. At the top of this plate appears the inscription: *The Fruits of Arbitrary Power; or the BLOODY MASSACRE*, followed by the rest of the original inscription and the names of the killed and wounded. At the bottom appear the same verses as in the Revere engraving, with two biblical quotations separated by vertical lines. Some copies of this print do not have the scriptural quotations.

Edes and Gill's *Short Narrative* was also reprinted by E. and C. Dilly and J. Almon, London, 1770. In this the print and inscription of the Boston edition are exactly reproduced. There appears to have been a third London reprint, in which appears another copy of this noted engraving. It is of the same size as that in the frontispiece to Edes and Gill's *Short Narrative*, and bears the same inscription, but the capital letters in the words Killed, Wounded, and Mortally are reduced to small capitals. Moreover, in this print the little dog, which in the original engraving is standing unconcernedly in the middle foreground between the firing redcoats and their fallen victims, has been removed from the scene.

Of the nineteenth century imitations of this print there is one re-engraving, the same size as the original and colored in imita-

tion of it — apparently by hand. It has the same lettering at the top but none at the bottom, except the words in the margin of the print, *Engraved, Printed and Sold by Paul Revere*. Some cross-hatchings in the engraving, which do not exist in Revere's original, which this imitation closely resembles, give the latter a modern appearance.

In the New York Public Library is a similar print, but uncolored, with the same inscription beneath, that occurs in Revere's original, but with the addition of the words *Copy Right Secured*. A line below this appears to have been erased. A similar colored copy in the Bostonian Society bears the following lettering:

*Copy Right Secured*  
*Boston (Fac-Simile) Republished at 15 Water Street*  
1832

Undoubtedly the two preceding prints were doctored in an attempt to pass them off as original impressions of the Paul Revere engraving. The facsimile published at 15 Water Street, Boston is a very faithful copy of the original, and so well executed that the hand-colored examples might easily pass for genuine, except that their generally clean and sound condition arouses suspicion at first sight.

Another engraving of the *Boston Massacre* is that bearing the inscription *The Bloody Massacre perpetrated in King Street, Boston, on March 5th, 1770, by a party of the 29th Regt. Jona Mulliken, Newbury Port, Sculp.* William Loring Andrews gives the date of this print as about the year 1830, but this is evidently an error, and the Mulliken plate was probably engraved about the same time as that of Revere. It is a better piece of engraving and quite unlike that of Revere in its line work. The Revere plate is one-eighth inch longer and wider than the Mulliken plate, and differs slightly in the lettering of its inscriptions. Mr. Andrews mentions another reprint of which he had heard in Salem; but of this, in so far as I can learn, neither he nor anyone else has ever seen a copy.

*The Massachusetts calendar or an almanac for The Year of our Lord 1772 by Philomathes*, published by Isaiah Thomas, Boston, contains a woodcut copy of the *Massacre*  $4\frac{5}{8} \times 3\frac{3}{8}$  inches in size. This has the heading *The Boston Massacre perpetrated on March the 5th, 1770*. It carries eight lines of verse at the bottom. The engraving follows closely that of Revere's copperplate in proportion and style although omitting the nonchalant dog. This cut may have been engraved by Paul Revere, since, of the three engravers in Boston at that time — N. Hurd, Callander, and Revere — only the last-named is known to have done any wood engraving. The same woodcut appears in the upper left-hand corner of a large broadside published by Isaiah Thomas in 1771.

Of modern reprints of the *Massacre* there have been several. One appears in a reprint of the *Short Narrative* issued by John Doggett, Jr., New York, 1849. In Frederick Kidder's *History of the Boston Massacre*, printed by Joel Munsell, Albany, 1870, is a photo-lithographic copy of the original print,  $5\frac{3}{4} \times 4$  inches in size. This print is without the dog. Some copies of this book, however, have Revere's *Plan of the Town of Boston* as a frontispiece instead of the *Massacre* print. In the last half century there have been numerous process-plate reproductions but there is no danger that any collector will ever mistake one of these for an original.

It must be recorded that Revere is charged with having appropriated the work of another artist in this engraving of the Boston *Massacre*. Henry Pelham and John S. Copley were American artists in London during this period. Their private papers were turned over to the government. The late Paul Leicester Ford found, in the Public Record Office, a letter written to Revere by Henry Pelham, dated at Boston, March 29, 1770. Either this letter was for some reason never sent by its author or it is a copy



of the original, which Pelham had carried to London. In this epistle Pelham writes:

SIR:

When I heard that you was cutting a plate of the late Murder, I thought it impossible as I knew you was not capable of doing it unless you copied it from mine and as I thought I had intrusted it in the hands of a person who had more regard to the dictates of Honour and Justice than to take the undue advantage you have done of the confidence and trust I reposed in you. But I find I was mistaken and after being at great Trouble and Expence of making a design, paying for paper, printing &c., find myself in the most ungenerous Manner deprived not only of any proposed Advantage but even of the expence I have been at as truly as if you had plundered me on the highway. If you are insensible of the Dishonour you have brought on yourself by this Act, the World will not be so. However, I leave you to reflect and consider of one of the most dishonourable Actions you could well be guilty of.

H. PELHAM.

The only inference to be drawn from this is that Pelham made a drawing of the Massacre which he loaned to Revere and from which Revere made and marketed an engraving without credit to the real artist. There is no question that Pelham drew a representation of the Massacre from which prints were made. In a letter to his half brother Charles Pelham May 1, 1770, he wrote: "Enclosed I send you two of my prints of the late Massacre."

It is easily possible that these were from the plate engraved by *Jona Milliken of Newbury Port*. Certain it is that the two engravings were made from the same drawing. Much of Revere's engraving was merely copied, and there is little to show that he was an artist of recognized talent. It is plain that there are still some unsolved problems in relation to Paul Revere and his engravings.

## London Notes

By F. C.

AT Sotheby's the other day — that auction room which we think of as essentially highbrow — a set of plain old Windsor side chairs was sold (eight, I think there were) that realized £58 — a staggering sum for ordinary Windsor chairs over here. Such things show which way the wind blows; and it seems as if the vogue for simplicity were spreading to England.

Certain it is that cottages are very fashionable now, and cottages must have cottage furniture; so yew, ash, elm, and oak are all finding favor once more, and ribbon backs, bow slats, and plain, five-bar ladder-backs are considered highly desirable. And, best of all, these are still to be found at reasonable figures in the small, out-of-the-way shops.

There has been a great hue and cry for wing-back chairs, and for those comfortable, old, padded tub backs that used to be set before the fire for Grannie, to keep her from a draught. Time was, and that only two years ago, when they could be had for a song, but not any more. Now the cottages in Wales are being combed for them; and when the dealers get as far away as little Wales, that means that the rest of England has been ransacked.

May I, as a visitor who is still visiting, say a word to those happy antiquers who have never been in London before and who are coming this year? I really don't envy them their "first, fine, careless rapture," for I still have it myself after seven years of joyous exultation over this most "homey" of all ancient cities. But I do wish that, when I first came over, I had packed my mind half as full as I did my trunks.

Every day, even yet, I marvel at how much more most of the new arrivals know about the history of London than I do. But there are a few little pointers that one doesn't find in books, and some of them may help. In the first place, don't try to do London in a week, and then prance off to Paris for the other five; or, worse still, don't go straight to Paris first, and become so fascinated that you stop there till the last possible moment, just "taking in" London on the way to Southampton and the boat for home.

Paris is gay and has its charms, no doubt; but, after all, the roots of most of us are here in England, and, when you know both cities, it's London you'll really love the best. It's a kindly, villagey place, and, for the collector, it seems to me, has infinitely more opportunities than its French neighbor. No matter how good our French may be, it is rather a test to have to bargain in that most slippery of languages.

Moreover, if you like French antiques, you are likely to find them much cheaper here than in their native land. Anything that

is not thoroughly English is pretty certain to be priced below the native article.

*Second:* about choosing an hotel.

There's a certain hotel — a most dreary spot in what an Indian friend called "a most excessive ignoble portion of London" — to which Americans go, *because* Americans go there! That ought to be a very good reason for staying away. Do go to a thoroughly English hotel or pension where things and people are different. You'll find it far more interesting. You may object to eating your egg out of a shell at first, but you'll become used to that and other even worse things, and have more to tell when you go home.

*Third:* taxis versus busses.

Unless you are in a tremendous hurry, do take a "bus" wherever you go at first. Get up on top and you'll see much more and learn your way about much more quickly than you could, cooped up in a stuffy taxi.

*Fourth:* wear a dangly pencil and jot down the names of attractive looking shops you pass, so that you may return to them. There are thousands of them literally, and one is apt to get confused and never again find that out-of-the-way, cluttery little place that, from the bus top, looked so intriguing.

*Fifth:* — and this is important — remember that, since the war, many gentlefolk have gone "into trade," and, antiques, being a branch that calls for both education and taste, has appealed more than possibly any other field to the noble new poor. Accustomed to being recognized at once as to the manner born, they expect no other treatment. I heard of one wretched damsel, the other day, who was exceedingly haughty with the gentle little woman who waited upon her in a shop where old jewels were sold.

As she left, this young person impressively remarked:

"See that these are delivered without fail tomorrow, as I am invited to meet the Countess of X at dinner, and I *must* have them to wear."

Next evening it was the shop assistant who was regal as the guest of honor, and the hapless maiden who was put at her ease by a friendly smile and a kind whisper,

"They become you wonderfully, my dear!"

One of the new and interesting collector's fancies is the tinsel pictures which now and then come to light to gladden the hearts of such devotees of the old-time stage as still worship at the shrine of the great Keane and his associates of the day when Drury Lane was at its best. I have two such pictures before me as

I write. One is of Keane himself, as Richard III; the other of Cartlich, as Percy of Northumberland. *Dressed prints* they are sometimes called, and that is really the best description of them, for they are merely colored portraits of the actors, dressed, probably by their devoted admirers, in pieces of rich materials and tinsels and even bits of gold and seed pearls. An ermine coat is simulated by a scrap of white velvet spotted with tails of ink, a leather jerkin by part of a lady's soft kid glove. A sword of tin-foil is pasted in a gallant hand, and upon a shield of gold appears a carefully scratched escutcheon. A complete set of these little figures would be a rare and interesting thing to acquire, for not only is there a deal of taste used in their adornment, but they might offer a fairly comprehensive survey of the stage of the period.\*

Christie's has two interesting sales coming on in the latter part of March — two collections of the very first importance, the names of which I am not now at liberty to disclose. But collectors of the antique, planning to come over this spring will do well to advance their sailings if possible, so that they may be here for these sales. As is the custom at Christie's, sales begin after the Christmas holidays — rather later than at any other of the big houses (except Sotheby's, which also enjoys a very long Christmas vacation, their first sale of the season being on January twenty-seventh), and then their events follow each other in a sort of

crescendo of importance, the climax usually synchronizing with the opening of the Spring Academy.

The exhibition of Flemish and Belgian art at the Burlington House has been rejoiced over by a countless number of art enthusiasts, who realize that possibly never again can they see so many of the best paintings of a single school, without traveling all over the world to do so. Here are assembled, in all, over six hundred works from the greatest collections of Europe and America; and a remarkable opportunity they offer for studying old master works not to be seen by the general public. Many of the exhibits have come from private galleries; and others, such as Gerard David's *Christ Nailed to the Cross*, are, for the first time in generations, to be seen in their entirety, the two wings of the David painting having been sent especially from Antwerp to be shown with its central panel, which has been lent for the occasion by the National Gallery.

It seems to me that it would have been well if the directors of the exhibition had put ropes three feet in front of the pictures, so that crowds could not crush against those priceless works of art. Not only was it extremely difficult to see, because of the folk who insisted upon flattening their noses on the shoulders of ancient saints; but I saw at least two men pawing a delicately beautiful old Van der Goes in a stupid effort to determine whether it was on wood or canvas; and no one said them nay!

\*Concerning Dressed Engravings see ANTIQUES, Vol. IX, page 301.

## Shop Talk

By BONDOME

ANENT some observations which I made last month relative to various furniture of foreign origin, which is now procurable in this country, I have received a variety of information and some questions. In certain quarters I have heard it suggested that it is hardly legitimate to bring Dutch, Swiss, German, and Scandinavian cottage furniture into the United States to compete with the heirloom pieces of New England and Middle States origin and with similar English types.

With this suggestion I cannot agree. It is as legitimate to import the furniture of one country as of another. There is no more reason why the descendant of a Swedish or Norwegian pioneer in Minnesota should not furnish his country house after the manner of his ancestors in the land of fjords and midnight suns, than why a dweller in San Diego or St. Augustine should not fill his stucco villa with stuff that might have strayed over with Balboa or Ponce de Leon; or a dweller in the flat valleys of the Middle West turn to the provincial architecture and fitments of old France.

The objectionable feature of the situation arises when any of the furniture thus imported is given a fictitious value, and is sold at an inflated price on the strength of such real or fancied resemblance to early American furniture as may deceive the inexperienced buyer.

There is danger that just this kind of occurrence may take place. In such case, the inconspicuous dealer is likely to be the first victim and the innocent transmitter of a more or less deliberate fraud, in which a junk man or a peripatetic peddler of antiques serves as chief instrumentality. The only sure means of protection against imposition is either to know American antique furniture types — including those of Pennsylvania — so accu-

rately as to be able to detect at once the foreign accent in a freshly encountered piece; or else to provide oneself with such books as Lockwood's *Colonial Furniture* and Nutting's *Furniture of the Pilgrim Century*, and, until expert opinion has been rendered, to purchase no presumptive New England pieces exhibiting material departures from the types there shown.

As for Pennsylvania items, ANTIQUES has published considerable material on the chests of the German settlers in America. This material covers neither all the variety of forms nor all the styles of decoration used in German Pennsylvania; yet wide departure from the types which have been pictured should be viewed with caution. I happen to have in my possession a brightly painted box from one of the coastal cities of Northern Africa — Tunis, I believe. With the hasty observer it might pass as Pennsylvania German. I know of another box, large enough to be called a chest, and brilliantly decorated with curious designs. Though earnestly attributed to Quakerdom, it is more likely to prove to be a magnificent piece of Moroccan or Tunisian workmanship reminiscent of old Persian forms.

For my own part, I have a great liking for all this foreign furniture. Of the time-worn, peasant things now being imported, the genuineness is — in the main — beyond doubt. They are worthy enough and appealing enough to find, on their own merits, a ready and sufficiently profitable market. Those who are concerned in their importation will, in the long run, benefit both themselves and the antiques trade in general if they will do everything in their power to prevent the parading of early Swedish, early Dutch, and early Swiss productions under an American alias. So long as the eggs of a goose are good, nothing is to be gained by gilding them, and thereby providing incentive for killing a faithful and industrious fowl. This is already realized. Within the past few days I have had opportunity to examine a



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Six rush-bottomed chairs, original stenciling.  
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Large assortment of pink and lavender ribbon-edged china.  
A Terry clock.  
Finely turned plain stretcher tavern table, fruitwood.  
Very fine and rare four color double woven coverlid.  
Windsor arrow-back settee, bamboo turnings, scrolled ends.  
Curly maple teacher's desk.  
Two Windsor slipper chairs.  
Blue and white acanthus leaf pattern Sandwich candlesticks.  
Set of 8 Sheraton mahogany dining room chairs, two arm and six side, very fine.  
Many other truly remarkable pieces.

ALSO: A perfect collection of old colored maps just received from Europe.

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warehouse full of Swedish purchases, and a month hence I shall hope to show what some of these things look like.

I have used so much space over this matter of the speedy naturalization of foreigners that I have little left for other things that I should like to discuss. Among the great recent sales in New York were, in my opinion, those of the Kann collection, disposed of at the American Art Galleries, January 6-8; the collection of the Conde de las Almenas, of Madrid, sold at the American Art Galleries, January 13-15; the Tom G. Cannon collection of English porcelains, which attracted great attention at the Anderson Galleries, January 11-14; and the Grassi collection, sold at the American Art Galleries, January 20-22. All four of these collections obviously represented long and careful processes of assembling and rejecting until a high standard of excellence had been attained. None of them conveyed any suggestion of a hurried sweeping together of possibilities for purposes of commercial exploitation.

One could write pages on the Kann sale alone; but I can register no more than my satisfaction in the measure of appreciation accorded to the work of the Flemish and German primitives offered among its paintings. French works of the eighteenth and early nineteenth centuries were hardly in the same running.—And that reminds me, parenthetically, that, whatever one may think, today, of paintings of the French Classical school, it is difficult to understand how so superb a piece of work as Jacques Louis David's portrait of a Russian princess could be allowed to pass for no more than \$1200, as it did at the Anderson Gallery picture sale of January 20 and 21. Most of David's so-called historical compositions are, to be sure, chilly enough to compete successfully with dry ice as a refrigerating medium, but his portraits are technical masterworks that deserve the worshipful admiration of all time.—It was in this same Anderson sale that an *Adoration of the Magi*, attributed to Jerome Bosch (1460-1516), one of the most irrepressible of Flemish painters, brought \$3100. In so far as a photograph can tell, this *Adoration* deserves to rank high among the productions of its author. It is full of curious yet characteristic reminiscences of other painters, including even the gentle-minded Stephan Lochner of Cologne.

In this last mentioned sale, as well as in the Conde de las Almenas sale, a good many carved and polychromed wood sculptures appeared. Some brought good prices; some went for comparatively little. It would be difficult to imagine anything more richly decorative than the wood statuary of The Tyrol, South Germany, Flanders, and Spain, carved during the fourteenth and fifteenth centuries. The *San Hipolito* (Number 363) of the Conde de las Almenas sale, and the statue of the Virgin and Child (Number 248) offer excellent illustrations in point.

One of the difficulties with which the dealer in antiques has to cope is that of inordinately long credits. He himself usually has to pay cash, on the nail, for his own purchases; but, when he passes on his goods, he discovers that his clients—too many of them at any rate—expect to let their accounts run for months before they send a comforting check. I know of one dealer who is rather surprised than otherwise when a certain quite regular client settles up within six months of buying. Such delay constitutes a heartbreaking burden for the dealer who is working with limited capital and is trying to sell his merchandise at a reasonable margin of profit. A remedy for the situation is not readily found. Realization of the hardships which they are unintentionally inflicting will doubtless urge many to prompt settlement of their accounts. For the rest, the addition of interest charge to the original bill has been suggested. But, extra charges of this kind, experience has shown, while economically sound, are psychologically unfortunate. Why American retail merchants do

not follow English example and the example of wholesale houses at home, and stimulate speedy payment by graduated discounts, I never could understand. The scheme might be worth trying in the antique business.

Following are the auctions so far planned for March. All of them are at the American Art Galleries.

#### MARCH 3

Paintings of the eighteenth and nineteenth centuries from the collection of W. J. White.

#### MARCH 4 AND 5

Persian faience, textiles, and lacquer, Spanish furniture and decorative objects. Collection of M. D. Benzaria.

#### MARCH 8, 9, AND 10

French and English furniture, silverware, decorative paintings, oriental rugs, and fine linens. John F. Adriance and estate of the late Mrs. Charles R. Flint.

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine*

*Address the Book Department*

**EARLY AMERICAN BOTTLES AND FLASKS.** By Stephen Van Rensselaer. Peterborough, New Hampshire, Privately printed at the Transcript Printing Company, 1926. Revised edition, 2 Vols., Library copy, XII + 244 + Check List of 320 pages; pocket copy, Check List of 320 pages. 202 illustrations. Price \$15.00 for both.

**N**OW that this long-expected book has been generally received and examined by its purchasers, it must have set at rest any queries as to reasons for its belated advent. The wonder is, indeed, that any such extensive compilation should ever have been undertaken, or, once undertaken, that it was completed within calculable time.

First, a word as to the plan of the work. It consists of two volumes; one for library use, the other for service as a pocket companion. The library volume contains some 244 pages of historical material and index, plus an illustrated *Check List* which occupies a matter of 320 pages additional. All told, therefore, the library volume of *Early American Bottles and Flasks* totals more than 560 pages of text, illustration, and memoranda allotment.

Such a book is too bulky to be companionable even in a copious overcoat pocket. To serve the high-road requirements of the collector, therefore, Mr. Van Rensselaer has reprinted, in full, the 320 pages of his *Check List* (cutting margins and compressing bulk in the process) and has bound this reprint in a separate volume, which may be conveniently carried in pocket or bag, and referred to as need arises. This is a provision for which bottle hunters will be most grateful. Library edition and *Check List*, it may be observed, are bound uniformly in green cloth with gilt stamping.

To undertake a thoroughly critical review of such an *opus* as this of Mr. Van Rensselaer's would call for an experience comparable to his and for a similar extent of historical investigation. What collectors in general will wish to know, however, is whether or not the book—or books—contains matter that is calculated to prove constructively helpful to them. To such query there can be but one answer. *Early American Bottles and Flasks* is virtually indispensable to any general library of collecting. It should, further, find a place in every industrial library in the country. That no bottle collector or dealer can afford to be without it goes without saying.

As is generally known, the present *Early American Bottles and Flasks* is a second edition of a work, of the same title, published some years since. But it bears only the most superficial resemblance to that volume which, at the time, ANTIQUES characterized

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CLASSICAL RUINS by Pannini

not as history but as material for history. In the present instance, the rough notes and disconnected jottings of the early work have vastly expanded in size, quantity, and importance. They take on narrative form, and deal with those glass factories which, in early days, popped up in various parts of young America with almost unbelievable frequency, lived a short life of struggle, and then, having failed, disappeared completely from both the eye and the memory of man. Some of these factories left mementos in the way of marked bottles which went forth to market well filled with amber whiskey; others are now brought to mind by still treasured souvenirs of affection turned out, after hours, by enamored blowers for their sweethearts; yet others, only by heaps of broken glass — the middens of disappointment and mistake.

These establishments Mr. Van Rensselaer has classified according to their location; and of each one he has given some account, cutting his tale according to the plenitude of available material. Unadorned as they are, these accounts are by no means devoid of human interest — an interest never elaborated but ever present. There is an epic quality in the story of American glass-making that cannot be suppressed.

And to the narrative the author here and there adds consideration of glassmaking methods and materials; and through the book he scatters a variety of quaint illustrations. These latter depict forms of early glassware as it was displayed in advertisements and sale catalogues; they reproduce the lineaments of the capitalists and experimenters whose factories dotted the American landscape from the close of the Revolutionary War to the end of the U. S. Grant period; and they present facsimiles of those alluring advertisements whose promises of speedy cure strengthened the impression which the bottle beautiful, itself, conveyed.

Probably this method of treatment — chronologically by locality — is the only one at present possible to a book on American glass. But it is not entirely adequate from the standpoint of the student who possesses a piece of glass which he seeks to identify. To offset this situation, Mr. Van Rensselaer devotes a short chapter to each of a number of different types of glass — such as medicine bottles, three-mold glass, and so on.

He comes fully to the rescue of bottles and flasks with his check list and illustrated descriptions. These follow very much the method developed in the first edition of his book. In the present instance the pictures are more numerous, better taken, and are reproduced in better size than before. They consist of 162 plates portraying almost all of the 1300 different bottles described.

The number of these bottles whose description is followed by the letter U, for unknown, would seem to suggest that perhaps the final word in early bottles and flasks has not been said, and that there is still room for further investigation of the subject. This may, indeed, be the case; yet it is doubtful that more concerning the makers of these anonymous offerings to bottledom will ever be known. What Mr. Van Rensselaer observes concerning perfume bottles is doubtless true of other types as well: many were made abroad, many at home, and there is little telling which is which.

Mr. Van Rensselaer has covered his field so completely that no one is likely to attempt to dislodge him. On points of controversy some will differ with him; on points of obscurity, subsequent investigations may cast light that will augment that which he supplies. Geniuses in tabulation may devise methods of classification and reference which they think might lend more speedy guidance than that of this present *Check List*. But no one person is likely very soon to tread anew the long and weary way Mr. Van Rensselaer has traveled, or to attempt to regather, rearrange, and reanimate the wealth of various information which this author has brought together.

SPANISH ORDERS OF CHIVALRY AND DECORATIONS OF HONOUR. By Harrold E. Gillingham. New York, American Numismatic Society, 1926. 165 pages, 39 plates. Price \$3.00.

**P**ERHAPS no one except Mr. Gillingham will ever know how vast an amount of careful investigation and subsequent col-

location went into the preparation of this beautiful little volume, the third of his contributions to the thirty-one numbers of *Numismatic Notes and Monographs* published by the American Numismatic Society.

In his preface, the author points out two circumstances: first, that many of the Orders of Chivalry originated in Spain, as a direct result of the long military and religious struggle between Christians and Moors in the Iberian peninsula; second, that the complete history of these orders is actually untraceable. Credit for the historical information which he uses in the book, Mr. Gillingham modestly gives to Professor King of Bryn Mawr and to her book, *A Brief Account of the Military Orders in Spain*. Mr. Gillingham's particular task has been that of finding, photographing, and describing the badges and insignia of the different organizations.

Not all the emblems discussed are pictured, but a total of ninety are shown, four of them excellently produced in color. To the insignia of various brotherhoods, or orders, the author adds the Spanish military medals of award, thus giving completeness to his valuable contribution to a fascinating subject.

OLD DERBY PORCELAIN AND ITS ARTIST-WORKMEN. By Frank Hurlbutt. New York, Frederick A. Stokes Company, 1925. 312+xvi pages, 60 plates. Price \$5.00.

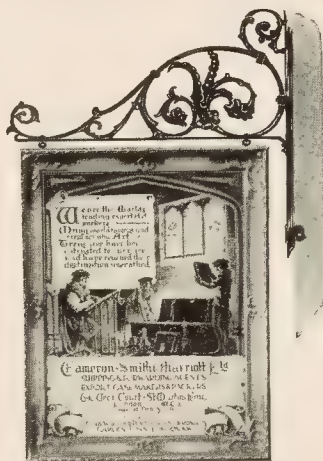
THIS book is so thoroughgoing that it seems to leave little more to be said on the subject of Derby ware. The author follows his introductory chapter on the founding, rise, prosperity, and decline of the porcelain industry in Derby with a full and entertaining account of the workmen and artists who helped to make the china famous during the latter half of the eighteenth century. Many of these cheery persons possessed the weaknesses common to genius in their age and gave way regularly to the demands of the artistic temperament. They were not only "gey ill to live wi'" but "waur to work wi'" — a perpetual source of vexation and pecuniary loss to their employers.

Under our modern, capitalistic system of industry, with its unionized care for employees, such bibulous and irresponsible workmen would not keep their jobs for a minute. But that was a feudalistic system, under which, as under slavery, the master felt a responsibility to even the idlest, most worthless workman in his shop. In Derby the offenses of the artisans in the potteries were again and again condoned, not alone from humane motives, we may be sure, but in part because, when the men were sober and in dire need, they turned out work that could not be matched in all England.

Mr. Hurlbutt's book gives much space to pen portraits of the modelers and painters of Derby ware, and it has in consequence a gossip, literary flavor quite apart from its value to the collector. The author's only love in the world of ceramics is Derby ware, and the one thing that his book lacks is a good, authoritative chapter comparing the qualities of Old Derby china with those of the products of Chelsea and Worcester and the famous French and German potteries. He does claim for Derby ware that it had an individuality in its modeling and decorating that was lacking in old Chelsea and Worcester, but we should like to learn more definitely where other connoisseurs place it in the art of ceramics.

In a descriptive note to Plate 21 the author says of one of the flowers therein depicted that "it is the most beautiful rose ever painted on china," an observation that may have been prompted by a thorough knowledge of all decorated porcelain, or may have been, on the other hand, the remark of a collector filled with a not too critical enthusiasm for his own hobby. Whether this rose, painted by Quaker Begg, deserves the distinction given to it might well be left to a modern Ruskin in ceramics, familiar with the best work of all modern painters of china.

The sixty plates which embellish the book — one of them in color — illustrate clearly the characteristics of old Derby ware, both in modeling and in decoration. The records of existing museum and private-collection pieces, with their proper ascription to vari-



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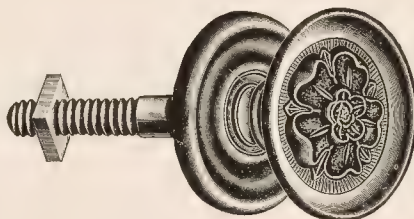
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1" 1 3/8" 1 7/8"

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ous artisans, are exhaustive and give the book a definite authority. There are also copious notes on the mechanics of the industry as carried on at Derby — the composition of the biscuit, the ingredients of the colors used in decoration, and the effect of different glazes, making altogether an interesting and very helpful book.

**MANUAL OF INSTRUCTION IN THE ART OF BRASS REPOUSSÉ.** By T. G. and W. E. Gawthrop. London, B. T. Batsford, Ltd., 1925. Fifth edition, paper cover, 86 pages, numerous illustrations. Price 2 shillings 6 pence.

**A** COMPACT manual addressed primarily to those "who desire to experience the delight and pleasure of becoming true craftsmen and craftswomen in their own homes, rather than those who take up the work for the more serious matter of gaining a livelihood". Successive chapters are devoted to considerations of tools, appliances, metals, and designs, and to well-stated directions supported with illustrations. Books of this kind are worth while in the library of the collector who wishes to know how works of craftsmanship are achieved, even if he has no intention of practising the methods on his own account.

RECEIVED FOR REVIEW

FINE ARTS

**EARLY AMERICAN INNS AND TAVERNS.** By Elsie Lathrop. New York, Robert M. McBride & Company, 1926. Price \$5.00.

FURNITURE

**THE PRACTICAL DECORATION OF FURNITURE.** By H. P. Shapland. New York, Payson and Clarke, Ltd., 1927. Vol. I. Price \$5.00.

GLASS

**COLLECTOR'S GUIDE OF FLASKS AND BOTTLES.** By Charles McMurray. Dayton, Ohio. Privately Printed, 1927. Price \$10.00.

METALS

**THE GOLDSMITHS OF ITALY.** By Cyril G. E. Bunt. London, Martin Hopkinson and Company, Ltd., 1926. Price £4, 4 shillings.

MINOR ARTS

**NUMISMATIC NOTES AND MONOGRAPHS, No. 31: SPANISH ORDERS.** By Harold E. Gillingham. New York, American Numismatic Society, 1926. Price \$3.00.

**SHIP MODEL MAKING.** By Captain E. Armitage McCann. New York, Norman W. Henley Company, 1926. Vol. II. Price \$2.50.

MISCELLANEOUS

**THE QUEST OF THE QUAIN.** By Virginia Robie. Boston, Little, Brown and Company, 1927. Price \$3.00.

Lectures and Exhibits

FURNITURE — FRENCH AND AMERICAN

The Metropolitan Museum of Art in New York has recently increased its collection in the field of French mid-eighteenth century decorative arts by the addition of eight important pieces of furniture. These are a console, a fire-screen, and six armchairs — three in the Louis XV style, and three in the style of Louis XVI. All are on exhibition in Galleries J 10 and K 21.

Another important acquisition is a mahogany sofa of a type found in Salem, Massachusetts, of the late eighteenth or early nineteenth century. Its most important detail is the decorative carving of the central panel, which consists of an American eagle with outstretched wings, flanked on either side by a drapery swag with carved roses and leaves. This carving is identical with that of many Salem pieces which have been attributed by students either to an unknown cabinetmaker or to the architect Samuel McIntire.

\*\*\*

Two rooms at the Museum of Fine Arts in Boston have been set aside for the Triennial Exhibition of the Boston Society of Arts and Crafts, from March 1 to 20. The exhibition will range from smaller articles through woodcarving, iron work and stained glass, and will include

ecclesiastical work and architectural features, as well as smaller decorative objects.

\* \* \*

From February 28 to March 5, 1927, at the Benjamin Franklin Hotel in Philadelphia, the International Art and Gift Exhibit will conduct its Spring Show, which should be worth consideration from those who combine antique and gift shops under one roof.

\* \* \*

Architects and others who are looking about for new ideas or new inspiration for developing early American backgrounds are advised to acquire the Pennsylvania Museum *Bulletin* for December, 1926, and to examine the illustrated discussion of an early Pennsylvania House whose interior parts have been given to the Museum by Mrs. Pierre S. du Pont and Mr. and Mrs. Lamont du Pont.

\* \* \*

The Loan Exhibition of old spreads at Horticultural Hall, Boston, from March 15th through March 19th, in conjunction with the Craftsmen-at-Work Exhibition, held by the Women's Educational and Industrial Union, promises to arouse great interest.

Among the pieces shown will be five spreads made by five successive generations of the family of Miss Sarah Daugherty, of Russellville, Tennessee, who is to be at work in one of the exhibition booths. Mme. Pellegrini, who is also an exhibitor, has lent an Italian lace spread which has been in her family for over a century.

The Craftsmen-at-Work display will bring a group of makers from various parts of the South, brought hither through generosity of Mrs. Henry Ford. And from the Grenfell mission in Labrador will come Miss Minnie Pike to work on fine hooked mats.

The Loan Exhibition is being managed by Mrs. Edward R. Warren, assisted by Mrs. Alexander S. Neilson, Mrs. Henry G. Vaughan, and Mrs. Morgan Firth.

## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

332. C. A. C., *Virginia*, has an old grandfather clock marked on the dial *Jacob Solliday, Northampton*.

Can anyone identify this maker?

333. R. N., *Ohio*, enquires concerning the mark *Wedgwood & Co.*, which appears on some china plates now in her possession.

According to Rhead, this mark was used by a pottery at Ferry Bridge, Yorkshire, England, between the years 1796 and 1800, when the establishment was under the direction of Ralph Wedgwood, a cousin of Josiah.

334. P. H. F., *New Jersey*, seeks information regarding the maker of her Staffordshire soup plates bearing the mark

*E. Challinor  
Calcutta*

Rhead tells us that the Overhouse Works at Burslem, Staffordshire, which for two centuries belonged in the Wedgwood family, finally, after passing through several hands, became the property of Edward Challinor.

Over the door of the establishment were placed these words:

Edward Challinor commenced business here A.D. 1819, and rebuilt the premises 1869.

The word *Calcutta* probably refers to the pattern used on the plates.

335. J. P. C., *New York*, has a small china tray bearing the mark *W. W. & S.* and the number 33.

Does anyone know for what maker these initials stand?

336. R. S. C., *Pennsylvania*, the possessor of a grandfather clock, marked *Griffith Owen, Philadelphia*, seeks to know when the clock was produced.

Nutting's *Clock Book* gives 1813 for this maker; while F. J. Britten, in his *Old Clocks and Their Makers*, mentions 1811.

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337. C. W. A., *Massachusetts*, seeks the identification of some old playing cards which are reproduced below. They were found tacked on the inside of the lid of an old seaman's chest in Maine. The chest had been varnished, which, apparently, accounts for the good condition in which the cards are today.

Comparing the design on the joker with old advertisements in other fields, one might guess that the cards were produced during the latter part of the eighteenth century, perhaps between 1790 and 1800.

However, it seems probable that the American manufacture was limited to pasting the highly colored engraved sheets on cardboard, for the plates have a decidedly foreign look about them (possibly German or Austrian); and it is doubtful whether at that time there were, in America, facilities for producing such printing in color work as these cards display.



338. G. L. M., *Massachusetts*, enquires concerning the painter of a miniature now in her possession.

The painting is on ivory and is enclosed in a gilt frame, which, in turn, is placed in a satin-lined red leather case. Pasted on the satin is an engraved card, one and one-quarter by one and three-quarters inches in size. The engraving is a picture of a woman, and in her hand she holds a tablet which reads *N. Rogers, Miniature Painter, 86 Broad Way corner Wall, N. York*. On one corner of the card are the words *Designed and engraved by Hoogland, N. Y.*

Nathaniel Rogers was born in 1788 at Bridgehampton, New York. As a young man he was apprenticed to Joseph Wood in New York City; and about 1816, he started out for himself as a professional, working almost exclusively in New York, as a fashionable miniature painter. He died in 1844.

William Hoogland appeared in New York about 1815, as a designer and engraver. In 1826, he was working with Abel Bowen in Boston; but by 1841, he was again located in business in New York.

The style of costume worn by the subject of the miniature should give the enquirer the year of painting to a nicety.

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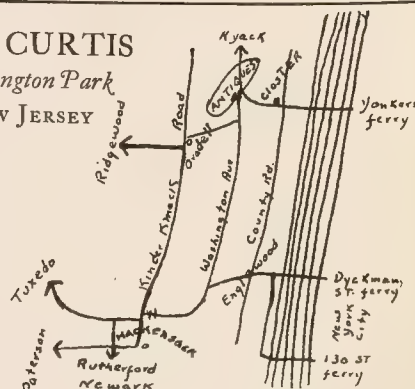
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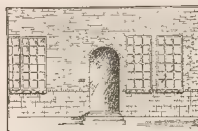
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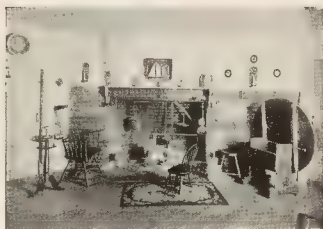
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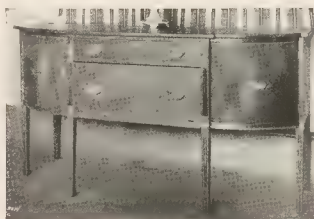
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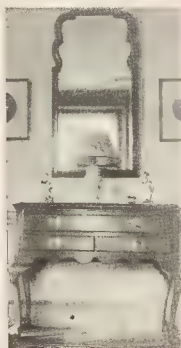
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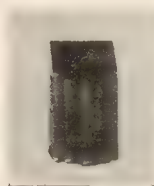
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Maple slant-top desks; chests of drawers; breakfast tables; sets of chairs for same; card tables, several styles; candle-stands; chests and quaint boxes for wood; corner cupboards; fireplace furnishings; groups for mantelpieces; clocks; candlesticks, etc.; pewter for the dresser; china for the corner cupboard; also pieces to build in, if you are building such as mantelpieces, cupboards, etc.

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WE wish to turn our stock of antiques three or four times a year. So we issue lists, now and then, of our finds priced at fair value. Those that do not sell at once are automatically marked down 10% each month for three months.

SPECIAL LAMP NUMBER

#### March List Now Ready

Back numbers showing unsold items subject to 30% discount on receipt of two-cent stamp for each list

COLLECTORS' LUCK, *Suncook, N. H.*

### The Pontil Mark Antique Shop



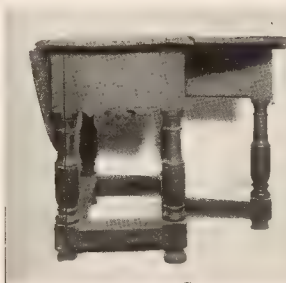
Those who are intrigued by the vogue of the early Victorian will find in this shop two very good mahogany sofas, a beautiful burled walnut secretary, ornaments under glass, tinsel pictures, and wool wreaths of the period.



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I have been buying heavily and must sell some at cost for the month of March to tide me over until summer. My terms are check with order — money will be refunded on all articles not satisfactory if returned in good condition within ten days, express prepaid. Check immediately returned if article is sold. All articles subject to prior sale. Photographs sent when wanted. Come, write, or telephone Harry Blanchard at

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Several good hutch tables in pine and one in bird's-eye maple; Sheraton drop-leaf tables; inlaid Hepplewhite in mahogany and cherry; large tip and turn table in cherry. Many fine things in china, glass, flasks, and prints from the winter's collecting.

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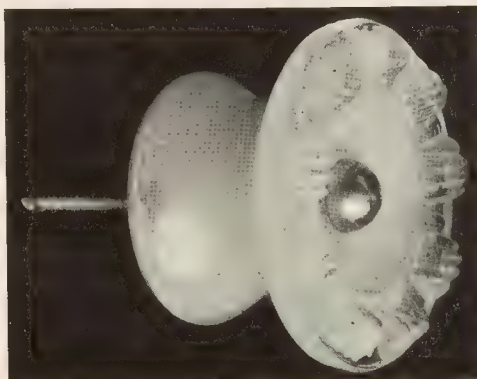
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3. Curly maple slant-top desk.
4. Pair of Sandwich lustres, cameo cut, original prisms.
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6. Silver lustre sugar bowl.
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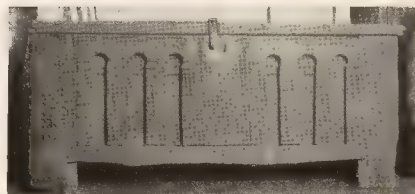
Choice matching urns for old white carved mantels: a pair of old blue Vienna, rich gold trim, \$30; a pair of Lowestoft, rose colored, dogs on top, best rose and wreath decoration, \$100; (see Walter A. Dyer's *Lure of the Antique*, Chapter 12) a pair of tall blue Bristol, \$25.  
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ISABELLA PAXTON IREDELL

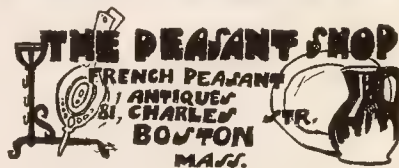
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MARCH — *The third month*

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*Located Diagonally across from the Whaling Museum*

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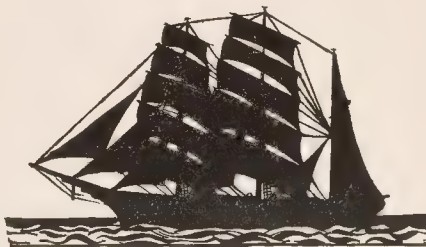
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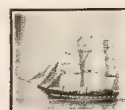
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*I have so many tables, I don't know what to do;  
A gateleg, ten drop-leaves, and Hepplewhites, too,  
All sizes, and shapesses, and woodses "de luxe."*

Unlike the children, these can neither be spanked nor put to bed; but they can be bought. Fifty tables — write for their portraits.

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I have had the good fortune recently to bring together from various sources an unusually fine collection of early American furniture consisting of chairs, tables, sofas, highboys, bureaus, and the like. I am now offering them for sale. Not often is such an opportunity available to obtain the best and with guaranteed assurance of authenticity.

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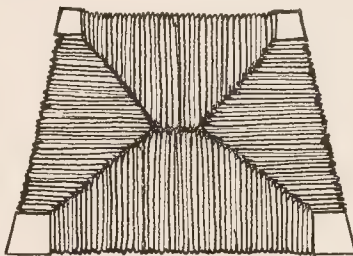
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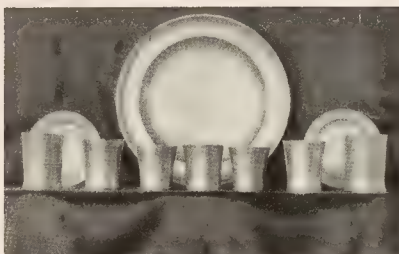
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**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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**SMALL SAN DOMINGO MAHOGANY DESK**, fine interior, old brasses; several sets of old decorated chairs in excellent condition; curly maple stands and drop-leaf tables; also a large collection of good glass; lamps; china; hooked rugs; pottery and prints. Lots of choice pieces. Prices reasonable. Largest general line in Southern Pennsylvania. Descriptions and photographs on request. STONY BATTER ANTIQUE EXCHANGE, INC., North Second Street, Chambersburg, Pennsylvania.

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**EARLY CURLY MAPLE DUCK-FOOT DINING TABLE**, round top, 53 inches in diameter. Best offer over \$175. No. 883.

**PAIR OF SUNDERLAND CREAMERS**, \$25; pair of Davenport creamers, \$20; old Davenport tureen, blue, \$35; large Brownsfield platter, \$25; pair of pink platters, David Johnson, \$35; Bennington covered toddy jug, large, \$17.50; whip-pet ink pot, rare, \$25; 2 half pint pewter mugs, English, \$20; set of salts, colored, rare, \$18; *Life of a Fireman*, N. Currier, \$35, ditto, Currier & Ives, \$30; many lustre pitchers; some pink lustre, Sunderland cup and plate. Mrs. NATHAN PATTEN, 1623 Bosque Boulevard, Waco, Texas.

**OLD HOUSE ON MAINLAND**, not far from Bar Harbor, Maine, on Atlantic Highway, on direct road to Canada. Typical New England story-and-a-half farmhouse. Timbers in house and barn hand-hewn. In owner's family for century. Parlor, living room, dining room, kitchen, five bedrooms — huge fireplace with brick oven, high mantel in living room; smaller fireplaces in other downstairs rooms. Old mill stone door step. Over one hundred acres of land, about half woodland — chiefly cedar. Boiling springs. Natural sanitarium. No. 882.

**ANTIQUES**, \$5.00 each: China fruit dish; blue glass mug; one-half dozen fruit, flower plates; glass porringer Red Riding Hood, relief; glass pickle jar; gold-top inkwell; blue glass water pitcher; Mary Queen of Scots vases. JANET L. COSTELLO, 2517 Bryant Avenue, South, Minneapolis, Minnesota.

**CURLY MAPLE WINE AND SILVER CHEST**; knee-hole and slant-top desks; candlesticks in pewter, amber, and clear glass; Staffordshire and Bennington dogs; prints. CRAWFORD STUDIOS, Richmond, Indiana.

**WHOLESALE PRICES:** Brass buckets, \$2.50, large ones, \$4.00; copper pans, long handles, \$3.75; copper buckets, \$5.00, large ones, \$8.00; brass candlesticks, \$10 a pair, single, \$2.50 each; cherry dressing table, long drawer, \$20; mahogany mirrors, \$8.50; child's walnut chest, four drawers, perfect, \$30; mahogany pedestal table, \$40; mahogany card table, lyre base, serpentine rosewood top, rare, perfect, \$55; six-leg cherry table, \$25, another one, leaves almost touch the floor, \$35; bird's-eye maple pedestal table, round cherry top, \$30; curly and bird's-eye maple chest of drawers, beautiful, \$50; original framed prints, Currier & Ives, Baillie, Kellogg, Comstock, \$4.00 each: *American Beauty*, *Morning Prayer*, *Christ Blessing Little Children*, *Little Daisy*, *My Little Palfellow*; pair of Windsor chairs, \$30; rare pine drop-leaf table, drawer each end, \$30; pair of large framed colored pictures, Martha and George, \$20; oval walnut, also oval black frames, \$1.50; grandfather clock, \$85. No photographs. Crating free. Check with order. McCARTY'S, 849 Sheridan Avenue, Pittsburgh, Pennsylvania.

**BEAUTIFULLY CARVED IVORY BALL**, Chinese, old, 12 inches in circumference, 14 balls within, carved ornaments on top and bottom, ivory chain, silk tassel. Rare art piece. Miss MABEL OLMSTED, 66 Maple Avenue, Morristown, New Jersey.

**PAINTING OF MAJOR JOHN ANDRÉ**, day before his execution, 24 by 36 inches; old pewter figure of Benjamin Franklin seated with books, on ebony base; American prints, silhouettes, bronzes, paintings, and other objects of early colonial interest. Artistic framing and old frames. M. R. NUGENT, 1072 Madison Avenue (block from Metropolitan Museum and Fifth Avenue), New York City.

**STIEGEL FLIP GLASS**, very early decanter, Jimmy John, camphor, and other bottles; Betty lamp. CRAWFORD STUDIOS, Richmond, Indiana.

**HALF-GALLON VIOLIN FLASK**; cup plates; Currier prints. Write for list with prices. CHAS. McMURRAY, 1711 West Third Street, Dayton, Ohio.

**ARMORIAL LOWESTOFT**, sauce boats, platters; rare mahogany Chippendale ladder-back saddle-seat dining chairs, six side, two arm; walnut chest-on-chest; pair of Irish silver peppers, circa 1776. FOLK INDUSTRIES, Greenwich, Connecticut.

**LARGE SHEFFIELD TRAY**, handles, legs, pierced edge, border of grapes and leaves, engraved face; Wedgwood blue and white vegetable dish; two Dr. Syntax plates; two large Sandwich glass plates. No. 885.

**PRIVATE COLLECTION** of especially rare American pewter. May be seen by appointment. List on request. Pink and white, and lavender and white Staffordshire china; pair of 10-inch Staffordshire dogs; nine small Staffordshire dogs; lovely embroidered white silk shawl. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**QUEEN ANNE DESK**; Jacobean desk; chest; grandfather clock; painting by Rosseau and others; painting on glass, rare; sundial, 1642; old china. All genuine. MARY MORGANS, 3762 84th Street, Jackson Heights, New York.

**PINE paneled CUPBOARD** with strap hinges, very early; shoemaker's candlestick; pine hanging cupboard, and other rare pieces. ESTHER WALKER Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**SHERATON STYLE TIP-TOP TABLE**, brass claw feet, \$50; Currier & Ives *Four Seasons*, \$60; curly maple and cherry four-legged stand, two drawers, \$35; armed Windsor, early turnings, all original, \$40. ETHEL C. REMSEN, 3 Clark Street, Hudson Falls, New York.

**RARE HARVARD PLATE**, Celtic china, perfect; old platter, Davenport ironstone, *Friburg*, perfect. Photographs upon request. Offers accepted. H. R. KEISER, 3539 Quebec Street, N. W., Washington, D. C.

**COLLECTION OF HISTORICAL FLASKS**, perfume bottles, cup plates, etc., belonging to the estate of Richard Norris, deceased. May be seen by appointment, Queen Lane and Stokely Streets, Falls of Schuylkill, Philadelphia, Pennsylvania.

**ANTIQUÉ QUILT** for four-poster, hand-quilted, interlined with lamb's wool, star design on buff background; Paisley shawl, black background. Both family heirlooms, over one hundred years old. \$100 each. Mrs. F. M. ALGER, 510 Maryland Avenue, Norfolk, Virginia.

**AN EXPERIENCED BUYER** of early American furniture, who is not a dealer, but familiar with the best markets of New York, New England, and the South, will act as purchasing agent for those who seek genuine antiques, but whose time and knowledge of the subject may be limited. A 5% commission is charged for this service. Restoration, where necessary, will be superintended if desired. Mrs. CHARLES NATSCH, Orchard Hill, Columbia, Connecticut.

**SIX RARE QUEEN ANNE SIDE CHAIRS**, perfect condition; also one armchair, same period, slightly different design, perfect condition. MAY L. ALLEN, 1 Fulton Avenue, Poughkeepsie, New York.

**NEW ANTIQUE SHOP:** Mrs. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania, 20 miles north of Philadelphia. General line of genuine antiques; everything guaranteed as represented.

**OLD STEINWAY UPRIGHT PIANO**, rosewood case, 4 feet 2 inches high, 4 feet 9 inches long, sweet tone, good condition, needs tuning. Factory number 19208. Any reasonable offer must sell. No. 887.

**50 SMALL SLATE LEAVE BOOKLETS** with slate pencils, tin binding, black and gold star decoration. Quaint in design and coloring, could be used effectively on bridge tables. Four for \$2.00, or the lot as a whole. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**51 MEDALS, XII to XVIII century**, works of Pisano, Sperandio, St. Florentino, Germain Pilon, Dupré, Warin, and other masters' works. Will consider offer. Write for photographs. E. L. SMITH, 5208 42nd Avenue, South, Seattle, Washington.

**EARLY MEZZOTINTS:** General Fraser, Arnold, Lee, Wooster, Washington family, Franklin Court of France; colored prints of Indians, ships, views, birds; portraits; colored maps. Lists free. NAGY, 8A South 18th Street, Philadelphia, Pennsylvania.

**BRIDAL BUTTONS**, four, \$8.50; Staffordshire bowl and pitcher, *Landing Columbus*, \$25; Chinese lacquer tea caddy, serpentine, claw feet, \$21; pair of finely colored Staffordshire tobes, \$50; pottery pie plate marked *Delia*, \$15; set of fire gilt tie-backs, \$25; six handsome Waterford goblets, \$40. KERN'S ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

**TAVERN TABLE**, \$60; miniature on ivory, signed *Throp*, \$25; Windsor, Dutch, Chippendale, and slat chairs; flasks; prints; etc. PRENTICE, 241 West Water Street, Elmira, New York.

**CURLY MAPLE HIGH POSTER BED:** Hepplewhite inlaid bureau; curly maple low poster bed; gilt acorn mirror; door knocker; spool beds, \$12. List of 200 articles free. ROY VAIL, Warwick, New York.

**LILY PAD WISTARBERG 10-inch pitcher**, proof; large pine six-leg table, bird's-eye ends, \$40; small dish-top snake-foot candle stand, \$55; choice blue and white Sandwich lamp, 12½ inches, \$60; pine sleigh day bed, \$35; perfect burlt mortar, \$6.00; U. S. map, 1853, \$6.00. List and photographs. LOG CABIN ANTIQUES, Dundee, New York.

**ITALIAN DOOR KNOCKER**, \$7.50; embossed brass snufflers, \$4.50; tiny brass snufflers, \$3.50; handsome silvered tray and snufflers, \$12; brass tray and snufflers, \$8.50; one-drawer curly maple stand, \$25; one-drawer cherry stand, rope legs, \$30; cherry turn-top table with beading and turned legs, \$45; all ready to use. Rare coverlet, dated 1811, the buyer can be assured of getting something unusual and lovely, only \$60. Large old crane and pot hooks, \$12; Lincoln plate, \$5.50. Enquiries invited. MRS. GRACE R. JENNINGS, 406 East Adams Street, Muncie, Indiana.

**SIX SILVER TABLESPOONS**, interesting history, first owner, Revolutionary date, Harrisburg, Pennsylvania; dueling pistol, New Orleans. Mrs. MITCHELL MURRAY, R. D. 1, Greenfield, Ohio.

**PART OF XVIII CENTURY FURNISHINGS** of private home in Scotland of well-known collector of antiques. Can be seen at the owner's, Mrs. C. S. JEWETT, 205 Linwood Avenue, Buffalo, New York — or descriptions and photographs sent.

**RARE WINDSOR ARMCHAIR**, \$125; set of six curly maple chairs, \$90; many interesting flasks; many small tables. Send for lists. W. McKAY PATTERSON, 1887 East Avenue, Rochester, New York.

**LOWESTOFT PUNCH BOWL**, 9 inches, rose and strawberry, \$40; large moss agate brooch, \$25; pair of large walnut ottomans, fruit carved, \$65; brace-back Windsor, \$75; rare yellow and white *Bird of Paradise* coverlet, 1858, \$35; glazed chintz quilt, \$30; other items of merit. MABEL PERRY SMITH, 572 Chenango Street, Binghamton, New York.

**GUARANTEED ANTIQUES:** Sapphire peacock feather sucrier, \$25; tulip glass decanters, \$25; unrestored shaped knife box, \$50; early sampler, 1734; early marked Sheffield stick minus drip; silver lustre sucrier, cover nicked, \$18; two City Hall Ridgeway plates; early hooked rug special, \$50; pair of prism candlesticks with Sandwich opaque blue vases. J. P. CONOVER, 5 Todd Place, Ossining, New York.

**TWO HALF-PINT RIBBED AMBER FLASKS:** Stiegel flasks; historical bottles; Adam mahogany highboy, beautifully inlaid and over 100 years old; a real Chippendale inlaid shaving stand. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

**MAPLE GATELEG**, duck-foot, tavern, and saw-buck tables; curly maple chests; choice Empire chairs; sofas; etc. Western and Southern dealers especially. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**OLD COLONIAL WAX FINISH** for maple and pine, price \$1.10 a can. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**SHIP PICTURES**, models; maps; prints; few choice antiques. Lists free. Glorious Spurling sailing ship picture, colored, worth framing, \$1.00. E. M. DUNBAR, 1 Rowena Street, Boston, Massachusetts.

**OLD PEWTER LAMPS;** pots; candlesticks; 200 chairs; slant-top desks; blanket chests; 100 tables of cherry, maple, walnut, pine; clocks; flasks; glass; coverlets. Dealers invited. WALKER'S ANTIQUE SHOP, 317 Scott Street, Covington, Kentucky, On Dixie Highway.

**COLLECTION OF INDIAN RELICS:** moccasins, necklaces, tomahawk pipes, stone pipe, tobacco pouch, breast ornament; knife sheathes, stone implements. R. B. MAC DOUGALL, 137 West 12th Street, New York City.

**OAK WALL CUPBOARD**, circa 1770, with glass door enclosing shaped shelves, height 33 inches, width 35 inches, \$70; other examples of period furniture. FOREIGN ANTIQUE SHOP, 927 Madison Avenue, New York City.

**NEW YORK FROM BROOKLYN HEIGHTS**, 17½-inch platter, perfect, other pieces; Stiegel pitcher, 4½ inches, light green, spiral. No. 888.

**150 FEET CHOICE CHERRY ONE-INCH BOARDS**, 12-16 inches wide, about 25 years old, fine color, planed, for immediate use. ROY VAIL, Warwick, New York.

**HISTORICAL CHINAWARE**, proof condition: Blue plates — 6 *Winter View of Pittsfield, Massachusetts*, 2 *Baltimore and Ohio R. R.* up grade, 1 *Wilkie's The Valentine*, 1 *States*; pink plates — 1 *Catskill Mountain House*, 1 *Conway, N. H.*; purple — 2 *Richard Jordan* plates, 1 *Richard Jordan* platter. Box 182, Myerstown, Pennsylvania.

**WITCH BALLS**, illustrated in Mary Harrod Northend's *American Glass*; solid silver card case; six-sided candle lantern; colored tumblers; tinsel pictures. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, On the Common, Bradford, Massachusetts.

**JETSAM:** Search for precious relics of the past of every description in one of London's old backwaters. JETSAM, 54 Kenway Road, Earl's Court, London, S. W., England.

**SET OF FIVE FRENCH PROVINCIAL FRUIT-WOOD CHAIRS**, one armchair, perfect condition, original rush seats; unusual pine sideboard; small pine corner cupboard, 70 inches high; one pine Pennsylvania Dutch dower chest; set of five painted, pierced splat Hitchcock side chairs, very unusual; other good pieces. Photographs sent on request. Write B. B. BIRD, 19 Edgemont Avenue, Summit, New Jersey.

**RARE MAID OF THE-MIST CUP PLATE** for sale or trade for old flasks, blue historical china, authentic antiques. FISCHER'S CURIOSITY SHOPPE, 429 Court Street, Williamsport, Pennsylvania.

**STAFFORDSHIRE TEN-INCH BLUE AND WHITE PLATE**, *Table Rock, Niagara*, by Wood, shell border, perfect. Mrs. W. McFALL, 201 Elmwood Boulevard, York, Pennsylvania.

**GET YOUR FAMILY CREST**, or arms, your ancestor's personal badge. Descriptive pamphlets free. RALPH STOKES, Box 231, Toronto, Ontario.

**HINTON 1801 NAPOLEON PRINT:** carved oak desk box; drum-top table; carved four-post tester bed; *Boston Town* coverlet; 11 x 12, hooked rug; India shawl; pewter; paneled pine wardrobe, dentil molding. THE CORNER CUPBOARD, 4529 Cottage Grove Avenue, Chicago, Illinois.

**SHERATON WASHSTAND** in mahogany; old ship's lantern; single pedestal mahogany table on four heavy scroll feet; mahogany column pedestal for bust; Empire mahogany bureau, columned front; pine dressing table, "Jenny Lind" period; child's slat-back chair; and other odd items. Photographs. No. 889.

**OLD SHIP PICTURES, PRINTS** and models; old sporting pictures and prints; old musical instruments, furniture, and other antiques. W. HOWARD HEAD, 1 Woodstock Studios, Bedford Park, London, W. 4, England.

**ANTIQUE HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**GATELEG TABLE;** pair of fireside stools, turned legs and stretchers. Box 108, Norwich, Connecticut.

**SMALL RARE WALNUT CHEST OF DRAWERS;** medium size mahogany slope-top desk, old brasses, in good original condition, \$125; a good cherry slope-top desk ready to use, \$115; comb-back Windsor rocking chair, genuine, \$40; splendid cherry chest of drawers, ogee feet, fluted corners, old brasses, nice original condition, \$90; several returned maple high-post beds, some curly, \$45 — \$75 ready to use. W. J. FRENCH, 539 Lancaster Avenue, Bryn Mawr, Pennsylvania.

**GENUINE FRENCH CHANTILLY LACE SHAWL**, Dolly Madison period. ROBERT G. HALL, 9 Essex Street, Dover-Foxcroft, Maine.

**SHERATON SECRETARY;** slant-top desks; chairs, tables, beds, etc., in curly maple, mahogany, cherry, pine; large collection of glass, coverlets, clocks, etc. CRADLE ANTIQUE SHOP, ALICE LIGHT, Lodi, Seneca County, New York.

**HISTORICAL BLUE**, Lowestoft, Worcester china; early glass; Hepplewhite, Chippendale, and Sheraton furniture; many curly maple pieces. Lists sent. CAROLYN F. CURTIS, Delhi, New York.

**EXCEPTIONAL CRAFTS FROM ORIENT:** Folding peacock feather fans, \$3.50; Chinese types on rice paper, 50 cents; perplexing numeral puzzle from Japan, 25 cents; Japanese woodcut prints, \$1.00. L. RAWSON STOCK, 29 Plaza Drive, Berkeley, California.

**ANTIQUE ROYAL BOKHARA**, 54 inches by 48 inches; large Sheffield vase; horn-of-plenty fluid lamp; flasks. General line of antiques, some rare, all worth while. ANTIQUE DECORATIVE STUDIO, Fairport, New York.



# OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of **ANTIQUES** has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

## WANTED

MARK TWAIN'S *Tom Sawyer*, or other early items; also Bret Harte books or letters; Indian captivity, whaling prints. No. 884.

OLD DIARIES or interleaved almanacs of early New England from the earliest days to the period of the Revolutionary War. Highest cash prices paid. C. H. KNEELAND, Room 310, 177 State Street, Boston, Massachusetts. P. O. Box 1515.

I WILL BUY OLD PAMPHLETS, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

THE FOLLOWING COPIES OF GODEY'S Lady's Books, no plates or pages missing, bound or unbound: 1830—31, 33, 35, 36, 37, 40, 48; 1882—83. MRS. H. H. BENKARD, 220 East 62nd Street, New York City.

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AUTOGRAPHS OF FAMOUS PEOPLE bought and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

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ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold. Send for price lists. WALTER R. BENJAMIN, 578 Madison Avenue, New York City. Publisher of *The Collector*, \$1.00. Established 1887.

OLD COINS BOUGHT AND SOLD: Single coins, bills or stamps, or entire collections. Thousands on hand. Thousands of others wanted. Will furnish or secure what you want. Will buy what you have. Established over 25 years. Largest rare coin establishment in the United States. Get in touch with me. Send 10 cents for my current 40-page catalogue of offerings. Write B. MAX MEHL, Numismatist, 411 Mehl Building, Fort Worth, Texas.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### ARKANSAS

LITTLE ROCK: MRS. ROWLAND THOMAS, 1519 West 7th Street. General line.

### CONNECTICUT

NEW HAVEN:

\*MARIE G. ARMSTRONG, Park and Chapel Street.

\*THE SUNRISE SHOP, 148 York Street.

NEW LONDON: THOMAS T. WETMORE, 447 Bank Street.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

RIDGEFIELD: THE NOOK, Norwalk Road.

\*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

### ILLINOIS

CHICAGO:

\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

DECATUR: RAINEY FARM ANTIQUES, MRS. JOHN C. RAINEY, Bloomington Road.

\*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

### IOWA

OTTUMWA: ANTIQUE SHOP, MRS. D. C. BROCKMAN, 132 West Fifth Street.

### MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

\*OGUNQUIT: SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

\*ROCKLAND: COBB-DAVIS, INC.

\*WALDBORO: WARREN WESTON, CREAMER.

### MARYLAND

\*BALTIMORE: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

\*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

\*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

\*NORMAN R. ADAMS, 136 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*CRANFORD COTTAGE, 7 Smith Court.

\*LEON DAVID, 80 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*HENRY J. FITZGERALD, 81 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*HICKS GALLERY, 18 Fayette Street.

\*MARTIN HEILIGMANN & SON, 228 Columbus Avenue. Restoring.

\*KING HOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*A. LUALDI, INC., 11-13 Newbury Street.

\*JORDAN MARSH CO., Washington Street.

\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERY, 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 130 Charles Street.

\*THE PEASANT SHOP, 81 Charles Street.

\*I. SACK, 85 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

\*THOMAS & DAWSON, 39 Fayette Street.

\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

\*YACOBIAN BROTHERS, 280 Dartmouth Street.

Hooked rug repairing.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

### CAMBRIDGE:

\*THE BULLSEYE SHOP, 50 Church Street.

HARRIET WELLES CAPRON, 25 Avon Street. General line.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

\*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

\*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

\*GROVELAND: J. RAYMOND BLINN, 85 Main Street.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

\*H. STONE'S ANTIQUE SHOP.

\*THE TREASURE SHOP, HELEN TRAYES.

\*IPSWICH: R. W. BURNHAM.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

\*MARION: MRS. MARY D. WALKER, Front and Wareham Road.

\*MATTAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.

\*MATTAPoisett: S. ELIZABETH YORK.

NEW BEDFORD:

MRS. CLARK'S SHOP, 38 North Water Street.

\*THE COLONIAL SHOP, 22-24 North Water Street.

\*NORTHBORO: G. L. TILDEN, State Road.

\*ORLEANS: THE SAMPLER, Monument Road.

PITTSFIELD:

\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

\*SOUTH ACTON: THE ACTON ANTIQUE SHOP

SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.

SOUTH SUDBURY:

\*FULLER & CRANSTON, Old Boston Post Road.

\*GOULDING'S ANTIQUE SHOP.

\*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.  
 \*WARREN: C. E. COMINS.  
 WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

## MISSOURI

\*KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

## NEBRASKA

\*OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

## NEW HAMPSHIRE

CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

CONCORD: HARRY P. HAMMOND, 205 North Main Street.

FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

HANCOCK VILLAGE: FULLER HOMESTEAD.

KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.

\*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENNELAER.

\*SUNCOOK: COLLECTORS LUCK, E. R. GUERIN.

## NEW JERSEY

\*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

## FREEHOLD:

\*J. B. KERFOOT.  
 LILIAN WILKINSON, 6 Lincoln Place.

HADDONFIELD:

\*FRANCES WOLFE CAREY, 38 Haddon Avenue.

\*MARTHA DEHAAS REEVES, 20 Potter Street.

\*HARRINGTON PARK: A. L. CURTIS.

\*HOPEWELL: WILMER MOORE, 18 West Broad Street.

\*LIBERTY CORNER: BERYL DE MOTT.

\*MONTCLAIR: F. S. CAPOZZI, 337 Bloomfield Avenue.

\*ORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

\*MOUNT HOLLY: R. W. WILLIS, 11 Ridgway St.

PLAINFIELD:

\*ESTHER CATLIN, 210 West 8th Street. Wholesale.

\*THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

\*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

\*SUMMIT: THE BANDBOX, JOHN M. CURTIS, 8 Franklin Place.

\*SHORT HILLS: THE WHALER, Hobart Avenue.

\*TRENTON: SCHUYLER JACKSON, 356 West State Street.

\*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

## NEW YORK

\*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

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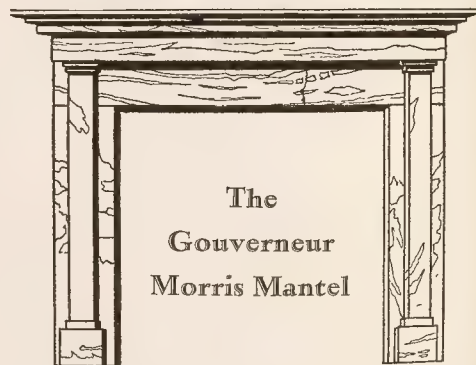


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The powder closet of the eighteenth century was the tiring-room of beauty. It was there the beauties of the day were closeted for several hours at a time while the hairdresser erected and powdered the elaborate coiffures then in vogue. It was there that favored dandies were permitted to call for a morning gossip.

It was for one of these rooms that the dressing-table pictured above was made. It is the Sheraton period at its best. The date is about 1795. The wood is mahogany inlaid with satinwood and a small walnut veneer. The mirror drops down in grooves at the back so that the top of the table is even and is also adjustable to any height. The drawer pulls are of turned ivory.

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Visitors are welcome.

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# ANTIQUES

*A MONTHLY MAGAZINE*



APRIL, 1927

50 CENTS





EXCEPTIONAL SERPENTINED SIDEBOARD :: IN THE STYLE OF HEPPLEWHITE :: OF MAHOGANY, WITH BANDED DRAWERS AND DOORS :: LEG PANELS INLAID WITH A CLASSIC DESIGN OF GREAT BEAUTY AND RARE REFINEMENT. ABOVE: THREE KNIFE BOXES. DATE, ABOUT 1780.

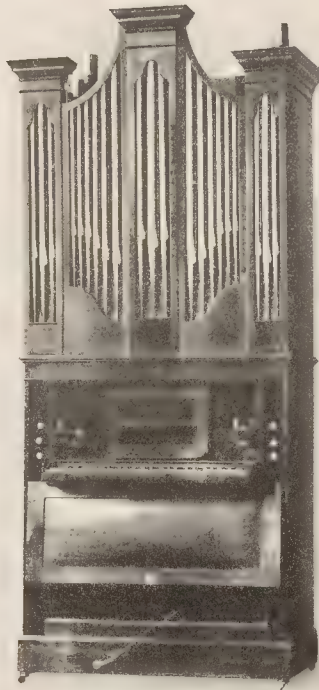
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FROM THE COLLECTIONS OF EDWARD NIELD. *Illustrating:* Magnificent painted pine corner cupboard with dome roof, 7' high and 4' 3" wide. Price in England, £45.0.0.



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THE accompanying illustration shows the most beautiful design brought out by Spode on the flower embossed shape. The design has a Chelsea feeling. The bird panels are placed between the embossments on the rim, with a conventional narrow border running on the verge. The center is a very quaint English flower group, done in fine lines. The

whole pattern is printed in green and painted in rich warm enamels of orange, green, and red, all under the glaze, the underglaze application adding richness to the enamels. These effects combine to give a pattern of much quaintness and warmth.

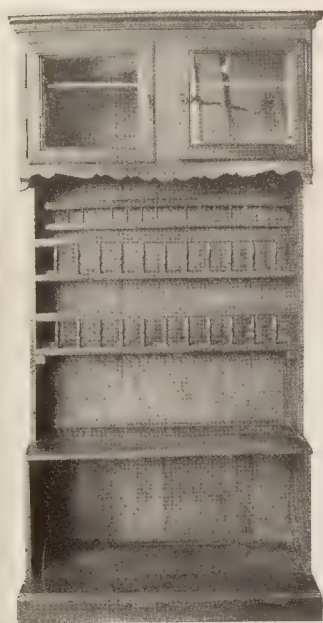
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*Illustrated:* Finely carved mahogany bed; a swell-front bureau with exquisitely marked mahogany veneer front, the type is not uncommon but a gem like this is rare; a toilet mirror, one of many different types in stock; a set of five side chairs and one armchair, Chippendale.

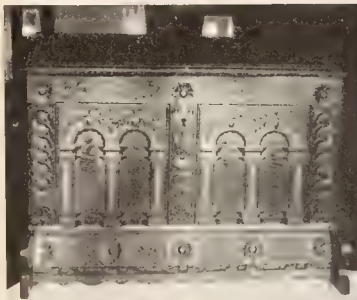


*Other Outstanding Pieces:* A dainty little Phyfe-style stand, pretty in every line; a small maple highboy, dentil moldings and old brasses, one of the best; a pair of Sheraton side chairs, very finely made, in original condition; a Worcester tea service in rich gilt and blue, an ideal present; sofas, sets of chairs, mirrors of all kinds, old prints, lowboys, andirons, desks, secretaries, etc.



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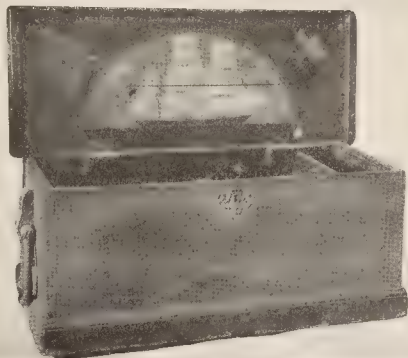
Oak chest, 1822, 73" long, 17" wide, back 38" high, seat 19" from floor, in very good condition, all original. Name and date hand-carved. \$600.

**I**, JOHN F. ROHDE, will sell my entire collection of antiques, 285 pieces, consisting of: Four oak chests, five hand-carved armchairs; pewter plates, mugs, flagons, dishes; pewter, bronze and brass candlesticks; oil lamps, etc. All of the 16th, 17th, and early 18th centuries.

Hand-carved oak bridal chest, 1723, similar to the one shown in the upper left photograph, 37" long, 24½" high, 21" wide, all original and in excellent condition. \$900. Oak chest similar to the one shown in the upper right photograph, 54" long, 17" wide, back 38" high, seat 21" from the floor, all original, in wonderful condition, hand-carved name and date 1823. \$500.

In the next month's issue of *ANTIQUES*, I will show photographs and give a list and description of my collection of Continental pewter. It is now on exhibition, with the above antiques, in my home, Hotel Wheeling, Wheeling, West Virginia. All inquiries should be addressed to me there.





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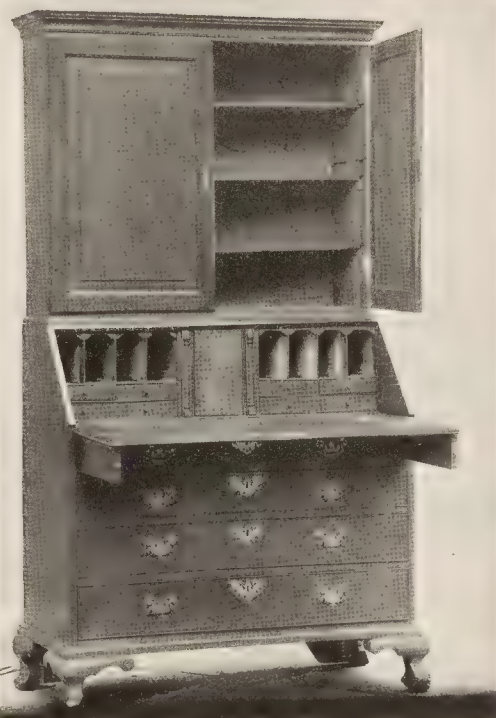
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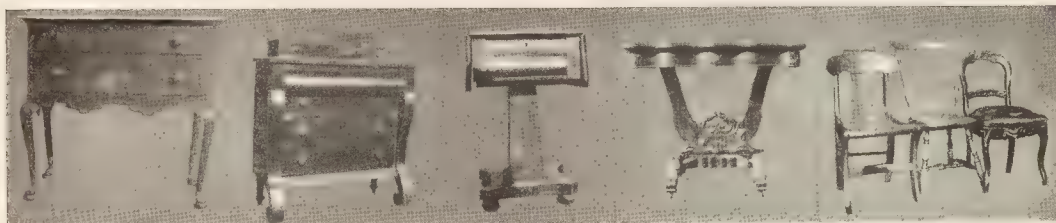
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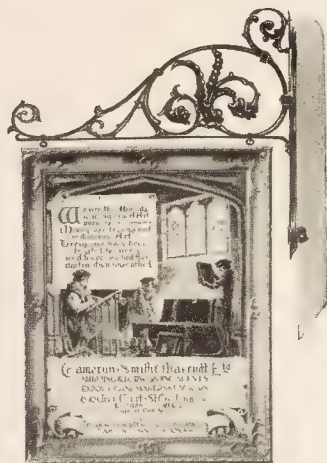
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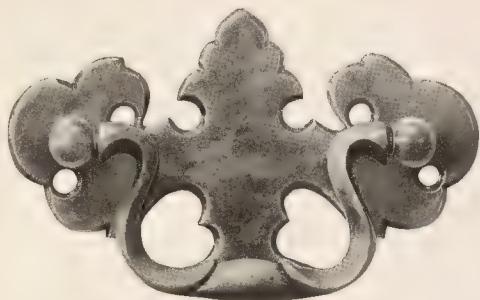
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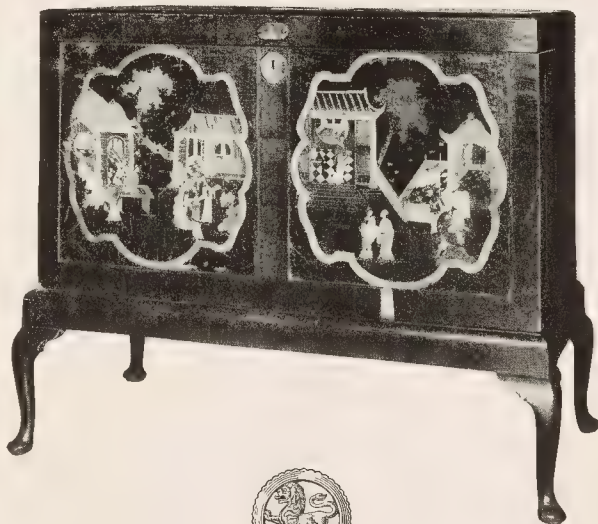
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# ANTIQUES

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Group in Parian ware, signed *D. C. French*.  
Height  $9\frac{3}{4}$ " ; base  $7\frac{1}{2}$ " x 6".  
See Editor's Attic.

# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume XI

APRIL, 1927

Number 4

## The Editor's Attic

### The Cover

THE panel which appears on the cover is a detail from a chest by Christian Selzer, the Jonestown, Pennsylvania, decorator. It represents the artist at his best in what is, so far as known, the most elaborate and painstaking of his designs.

### The Frontispiece

THE stepping-stones whereby great artists have climbed to eminence are sometimes preserved, sometimes irretrievably lost. Those which, after years of forgetfulness, re-emerge from the dustbins of the past, are usually interesting, if for no other reason than that they afford opportunity to probe for signs of latent genius; though frequently the revelation of quality is clear enough without careful scrutiny.

It so happens that, of late, the Attic has harbored some bits of Parian — or white bisque — statuary of far more than ordinary merit. Those first encountered were two groups — each hardly more than a hand's length in dimension — depicting scenes from dogdom. They were respectively entitled *Imposing on Good Nature* and *Retribution*. On the back of each group, molded in the fabric of the material, occurred the name *D. C. French*.

A far more ambitious group in the same material and marked with the same name depicts the parting between Dolly Varden and Joe Willet, the lovers whose tribulations form part of the theme of Dickens' *Barnaby Rudge*. This group stands nine and three-quarters inches high on a base seven and one-half by six inches; and, besides the well modeled and well disposed figures of the chief characters, includes various details of the blacksmith shop where Dolly's father plied his trade. A somewhat sentimental illustration in sculpture of course this is — a kind of diminutive Parian analogue of the Rogers groups; yet in every touch it betrays the hand of an artist. Convinced that in this and other similarly marked Parian pieces were discoverable various early potboilers by Daniel

Chester French, the Attic took occasion to query that veteran sculptor as to the facts. Here is his substantiating answer:

It is rather amusing to me to have my early efforts brought again to the surface.

About 1870 I made a little model of two owls sitting on a branch. I was encouraged to offer this to Williams & Everett of Boston, the principal art dealers at that time; and Mr. Williams gave me \$50 for the right to reproduce it in plaster. They reproduced some hundreds of these things in plaster, and also sold to Plymouth & Company, who were among the leading china and crockery dealers in Boston of that time, the right to reproduce it in what was known as Parian ware, a white bisque. For this right they paid \$1,000, and gave an order to a firm in England for some thousands of this subject, which they sold at (I think) \$5 each. The original \$50 was all that I made out of it, but thousands of dollars were transferred to their pockets.

Plympton afterwards gave me an order for various little things, among others some characters from Dickens — Dick Swiveler and the Marchioness, Dolly Varden and Joe Willet, and Sara Gamp. I also made some dogs in various attitudes. At that time, I had an idea of being an animal sculptor; but after I tasted human blood I went back on the animals. I do not know where any of these things are except the owls, of which I have a copy.

In the 1870 decade, when he modeled the owls and, later, the animal and human figures which were subsequently to be multiplied in Parian ware, Daniel French was still in his twenties. Since then he has become one of America's leading sculptors, with such works to his credit as *The Minute Man*, at Concord; *John Harvard*, at Cambridge; the Bronze Doors of the Boston Public Library; *Abraham Lincoln*, at Lincoln, Nebraska; and the statue of the same great President for the Lincoln Memorial at Washington. He has received medals and decorations from governments and learned societies, honorary degrees from colleges and universities.

The firm that bought French's owls for fifty dollars and later paid him a pittance for his other models showed characteristic New England thrift in their hesitation to make heavy expenditures for skilful design. But they showed more than customary perspicacity when they achieved economy by employing a gifted but comparatively unknown artist, instead of compounding with some faded artisan willing to accept moderate recompense be-





IMPOSING ON GOOD NATURE  
A group in Parian ware, signed D. C. French.  
Owned by the New Hampshire Historical Society.

cause not only the world but his own spirit had long since recognized him as a second-rater.

### *Four Carolean Chairs*

THE Attic feels specially privileged to bring together pictorially, for easy comparison, four walnut armchairs — from the extensive collection of Howard Reifsnyder, of Philadelphia — which offer exceptionally illuminating demonstration of late seventeenth century furniture design such as found favor among the middle colonies of America.

All four chairs clearly antedate the year 1700. Concerning the first, the tradition of importation from England is well established. The other three were probably derived from a similar source. The entire group may be viewed, in a way, as the early harbingers of an era of luxury in furniture which, for a century, the Pennsylvania colony — the city of Philadelphia in particular — was to enjoy in greater measure than any other of the young American settlements.

The pair of chairs pictured as the first two members of this group are so closely alike as to be virtually identical. That they came from the same shop is more than likely, for, while there are slight differences between them, the variations are such as might be expected when the same hand is many times rather freely repeating a familiar pattern. Thus the sizes and shapes of corresponding piercings in the backs and in the front stretchers of these two chairs show minute divergences from similitude; the turnings of the right-hand chair appear to be very slightly finer in detail than those of the chair at the left; the carving of its scrolled feet is slightly less vigorous. One chair is, however, quite as accomplished a piece of work as the other, and the difficult feat of producing the shaped arms with precisely the correct degree of splay and curvature is, in both cases, achieved with equal mastery.

### *A William Penn Tradition*

THE chair at the left, purchased by Mr. Reifsnyder, from Edward D., Ellen J., and Elizabeth Lisle Stokes, of

Philadelphia, is said to have been brought to America by William Penn. The details of its history, as related from different sources, show slight but not very important discrepancies. According to one account, when William Penn made his second and last voyage to America in 1699, he brought with him this chair, which he presented to his friend Henry Babcock. According to another, he made the gift in 1686.

From Babcock, the chair descended to that good Quaker's great-granddaughter, Elizabeth Lisle, a woman of some property, who lived in her own home at 125 South Street, Philadelphia. From Miss Lisle, in turn, it passed to Herbert N. Stokes, Miss Lisle's executor, and father of the three persons from whom Mr. Reifsnyder obtained his acquisition.

Through the gaps in this recital of successive ownerships, not only the William Penn chair, but any number of others quite as imposing might, perhaps, drop beyond rescue. Nevertheless, though the tale is somewhat vague in places, it agrees with the stylistic implications of the chair to an extent seldom achieved by those purely fanciful melanges of inherited pride and spontaneous invention which sometimes pass current as family tradition. On the whole, therefore, it may be accepted as substantially true.

As to the precise date when William Penn is supposed to have purchased the chair which he subsequently transferred to Henry Babcock, either 1686 or 1699 might be correct in so far as the piece itself is concerned. Typically representative of the Carolean style, the chair might have been turned out at almost any time between 1680 and 1700.

### *Similarities of Detail*

It is not easy to account for the similarity between the second chair of our series and the Penn example, except as we may assume that the Pennsylvania and New Jersey



RETRIBUTION  
A group in Parian ware, signed D. C. French.  
Owned by the New Hampshire Historical Society.



Fig. 1 CHAIR OF WILLIAM PENN TRADITION



Fig. 2 — CHAIR; COMPANION TO FIGURE 1



Fig. 3 — CHAIR WITH MOTIFS BORROWED FROM SPAIN AND PORTUGAL



Fig. 4 — CHAIR WITH MOTIFS BORROWED FROM SPAIN AND PORTUGAL

Quakers had their favorite supply place in England, or entrusted their purchases to a foreign agent, or agents, who patronized a narrow circle of cabinetmakers. The second chair was acquired by Mr. Reifsnyder in Trenton, some years since. While there is nothing in its known history to furnish evidence of actual association with its replica of the Penn tradition, its likeness to the latter specimen is hardly explicable on purely chronological grounds.

The chairs shown in Figures 3 and 4 are of a type which, though closely related to that illustrated in the preceding figures, is said to have appeared some five to ten years later. The earlier narrow panel between turned uprights of the back has, in these examples, given way to a wide panel within a shaped molding, which is elaborately arched at top and bottom, after a manner borrowed from Spain.\* The scrolled feet are likewise recognized as of Spanish ancestry. The bulbous stretchers of both chairs, and the bulbous legs of the more ornate member of the pair are commonly assumed to be of Portuguese extraction. Very soon such bulbous legs were to be modified to inverted cups, and thus to become

\*In Lockwood's *Colonial Furniture in America*, Vol. II, p. 47, the type of cresting displayed by these chairs is said to be derived from that mingling of European and Moorish styles known as the Mudejar style.



a characteristic feature of the William and Mary style.

It is a fact perhaps worth emphasizing that all four of the chairs illustrated are very similar in the form of their minor turnings, and that they are very nearly identical in both the general shape and the specific outward twisting of their arms. Some writers incline to attribute this arm-twist to the final decade of the seventeenth century. If they are correct, then the chairs of Figures 1 and 2 would qualify as rather late examples of their type. In actual making, if not in origin of style, they would be accepted as contemporaneous with the chairs of Figures 3 and 4, which can hardly be placed earlier than 1690-1695. If this reasoning is sound, our entire quartette of chairs may very well have traveled America-ward from England as late as 1699.

In acknowledging Mr. Reifsnnyder's kindness in allowing reproduction of items from his collection, the Attic is likewise happy to express appreciation of the skill of the Whitenack Service, of Philadelphia, by whom the photographs were taken.

### *Dates for Maple*

IN a recent note to the Attic, John Spargo observes that, when he enquires into the history of pieces of furniture found in Vermont, the given reference is usually to Burlington. He encloses with his note two advertisements from the *Burlington Free Press*, of January, 1840, which convey, by inference, not a little interesting information. Both advertisements are here reproduced in facsimile.

The insistence upon curly maple in both advertisements indicates the popularity of that honey colored wood. The persistence of pseudo-classicism in household decorative styles is illustrated by the mention of *Grecian surge* rockers. Evidently the local firm of Nelson and Gates not only retailed furniture but manufactured it; otherwise they would not have been publicly bidding for maple logs to be delivered at their shop.

Too great reliance, however, should not be placed upon the style implications of the pictured chair which accompanies the Nelson and Gates retail announcement. It is obviously a stock cut which may have done duty over a long period of years. It turns up in the advertisement of another concern as late as 1844; and, again, it may easily have seen utilization as early as the thirties.

### *How Firm a Foundation*

WARS or other great social and economic disturbances frequently result in bringing valuable family heirlooms to market in such oversupply as to provide international bargains for the astute. With that general truth in mind, American tourists abroad since the war have been surprised to discover that items of antiquarian interest are both scarce and unexpectedly expensive. Reports to that

effect, further, have — curiously enough — come from Continental travelers rather than from those whose search has been confined to England.

To many pilgrims it has seemed paradoxical that peoples suffering really acute financial impoverishment should yet be indulging themselves in the luxury of collecting. For that reason the Attic welcomes opportunity to quote some explanatory lines from a letter by Sherwood Trask, an observant friend who, in recent years, has resided variously abroad. It would appear that, during troubled times in Europe, people with some free funds have looked upon antiques of one kind and another as the safest form of investment — far safer than bonds or other certificates of indebtedness, and better qualified to give as good account of themselves at resale than new goods of whatsoever grade. Says Mr. Trask:

On the Continent we found that smaller objects of art, like diamonds and jewelry, are possessed because they can be easily packed and carried away in time of stress; the Jews who fled out of Spain to Holland are responsible for that feeling, as were Huguenots, and, latterly, the White Guard Russians. In Germany those who did not hold land or industrial properties went to the wall, except where they turned their depreciating money into real goods. Of the latter those who bought or he' to antiques came off better than purchaser linen or pianos, because of the rarity of antiques. In France the better shops are haunted by the intelligent French who have little faith in the integrity of their money and who nab

the finer antiques the moment they appear.

Of course no American anticipates any such condition on our continent, even with affairs coming on apace at Shanghai and in the Southwest. But the fact remains that in America, as in France, the finer antiques have increased and are still increasing in value by leaps and bounds. I do not know exact figures, but a chart of antique prices beside those of stocks and bonds over a period of years would be illuminating.

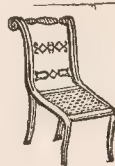
And the moral of all this is, of course, that a good antique constitutes a sound investment; though it must be remembered that *goodness* quite as much as *antiquity* is essential to assured safety.

### *Erratum*

A LETTER from W. Lanier Washington calls attention to an error of statement that occurred in the footnote on page 107 of *ANTIQUES* for February, 1927, where the early silversmiths Burnett and Milne are discussed. This footnote, based on an old priced catalogue, stated that, in April, 1907, two of the George Washington silver camp cups by Milne sold for \$325. This, Mr. Washington observes, is incorrect; and he continues:

The price paid at this sale for the two cups was \$3,750. The cup sold in the Nolen sale was not one of this pair, but was one that Mr. Nolen bought at the Shaughnessy sale at the Walpole Galleries. I am not sure, but I am under the impression that Mr. Nolen paid about as much for this cup as his estate later received.

This is not a record price for these Washington camp cups. Two of them, now at the Naval Academy Museum, Annapolis, rebottomed by Burnett, were sold privately to the Museum's benefactor for \$5,000.



JUST Pop in and see us all and we will show you how we do, by offering you our assortment of Chairs, consisting in part of Curl Maple, Grecian Surge and Small Rocking, Common and small Chairs, which we will sell on the most reasonable terms. *Ware Room, opposite Old Bank, Church Street.*

NELSON & GATES.  
Burlington, January 8, 1840.

### BOOKS.

#### Save your Birdseye and Curl MAPLE.

NELSON & GATES will pay a fair price for logs of the above description, delivered at their shop at the Falls, or in the village.  
Burlington, Jan. 8, 1840.

#### Gold Beeds & Silver Spoons,

NEWSPAPER ADVERTISEMENTS OF 1840



Fig. 1 — BEAKERS AND CUP

a. Beaker, Augsburg (second half of the eighteenth century)

Height,  $1\frac{1}{8}$ "; diameter, 2"

b. Beaker, Augsburg (early nineteenth century)

Height,  $2\frac{5}{16}$ "; diameter,  $2\frac{1}{4}$ "

c. Cup (seventeenth century)

Height,  $1\frac{1}{4}$ "; diameter,  $2\frac{1}{4}$ "

## Some Old German Silver

By ROSE F. ROSENFELD\*

*Illustrations from the author's collection*

NOWHERE can the development of the gold and silver-smiths' craft be better illustrated than in Germany. Subdivided as the nation originally was into wealthy principalities, and possessing many cities of commercial importance, its treasures have not been concentrated to suffer destruction during wars and internal strife. Hence, comprehensive collections of early German plate still exist in state and municipal museums, as well as in private hands.

Yet the amateur collector who has neither the means nor the inclination to delegate to others the joy of discovering his treasures has, in the assembling of

old German silver, an opportunity to develop his sportsmanlike qualities. Difficulties beset him everywhere. To one dependent on the English language, the study of German plate means delving into histories, examining the customs and habits of society, gleaning information, as one may, here and there. In its final summing, this perhaps brings less of the sought-for knowledge of plate than of human interest in those interlocking elements, the fatherland, the guild, and the home. Compared to the identification of old German silver, the crossword puzzle is a mild form of indoor sport. Since the year

\*From several standpoints, Mrs. Rosenfeld's present article on German silver, together with the material which is to follow somewhat later, possesses a rather special interest. For one thing, it serves to illustrate what satisfactory results in the way of collecting may be accomplished by pertinacity, no matter how inauspicious may be the collector's geographical situation.

Again, it is worth while to have our attention called to the attractive simplicity of those articles which German silversmiths of the seventeenth and eighteenth centuries wrought for their burgher clients. German show pieces in silver, such as were developed to meet the requirements of the nobility, inclined to whimsicality and excessive elaboration of design. To an unfortunate extent, our notions of German silver in general are derived from such show pieces either



Fig. 2 — SALT (c. 1750) (one of a pair)  
Strap work design; amethyst glass lining.

exhibited in museums or illustrated in book reproductions. Yet it would be difficult to imagine, even in contemporary American silver, a greater restraint in design or delicacy in handling than is discoverable in the specimens of Bavarian craftsmanship which Mrs. Rosenfeld has brought together to illustrate her article.

The proficiency of German smiths has, of course, never been called into question. In fact, it is apparently to German craftsmen resident in London that England owes some of her finest mediaeval silver, while the debt of her native smiths to German designs remained considerable until the seventeenth century was well advanced. It seems not unlikely, further, that some of the New York metalsmiths of early days, whose Dutch ancestry has been rather taken for granted, were actually of German origin. — THE EDITOR.



1300, English silver has been registered according to strict regulations, but only in comparatively recent times has there been a compilation of marks of the work of German smiths.

The most complete lexicon of German silversmiths' marks is that of Herr Rosenberg;\* but, unfortunately for the amateur of moderate means, whose collection rarely includes such pieces as are found in museums, Herr Rosenberg has based his work upon the marks found on the silver of Germany's great collections, public and private. He has examined ten thousand specimens, and has given us two thousand authenticated marks. That even this number falls far short of supplying a complete record may be readily understood when we consider that Nuremberg alone, from the end of the fifteenth century to the middle of the seventeenth, registered the deaths of more than six hundred master goldsmiths. To become a master goldsmith required years of apprenticeship and, in some instances, a year of foreign residence and study. Much of the silver used in the households of the less wealthy burghers was probably made by apprentices.

The average collector naturally experiences a feeling of disappointment at his inability to identify those specimens of silver — not museum pieces, but surely none the less interesting — which may be within his reach. I do not wish to disparage the value of identification, nor the satisfaction which comes from accurate knowledge. To the dealer and the archaeologist, the mark which establishes an unquestionable date is of first importance. To the lover of old silver, who delights primarily in fine workmanship in design and texture, the mark may be of secondary importance. Through close observation and long handling one develops a general recognition of types and periods of silver and a sensitiveness to color and texture, which rarely fail in distinguishing at least the old from the new.

Who could resist the charm of the salt in Figure 2, or the beaker of Figure 3, merely because their marks are not registered in Rosenberg? The pair of salts were probably made about 1750. Their linings are an unusually clear amethyst

glass, a color seldom seen in old linings. The beaker has the elaborate embossed design of fruit and flowers, typical of German plate of the late seventeenth century, and is dated

1699.\* In Germany, the beaker was popular during the sixteenth, seventeenth, and eighteenth centuries.

The example in Figure 1*a* was found in a brass shop on Allen street, New York City, junked in a cupboard with all sorts of rubbish. It bears the marks of the assayer, the guild, and the maker, — unintelligible to be sure; but why care? The purchase price hardly pays even for the joy one finds in the graceful shape, the delicate tracery at the top, and the still bright glint of gold in the lining. Tumblers of this sort date from the seventeenth century. They were slightly tapered so that they could be nested for storing.

Another interesting piece, bearing three unidentified marks, is shown in Figure 4. This is a receptacle for the roasted egg, which symbolized burnt offering, and was used by Jews in the ritual of the Seder service on the first evening of the Pass-

over. This piece is of unquestioned age, having been for four generations in the possession of one family.

The other pieces illustrated are clearly marked, and have been identified by reference to Rosenberg. The sugar basin (Fig. 7) has an opaque, light-blue glass lining, and bears the Augsburg mark of 1747-1749. The beakers of Figure 1*a* and *b* are of identical design and were made in Augsburg. The larger is of the early nineteenth century. The other is an unusually small example, one and seven-eighths inches high, and two inches in diameter. It dates from the last half of the eighteenth century. It was used as a wine cup in the Seder service, and, for logical reasons, was always apportioned to the youngest son.

The illustration (Fig. 5) hardly does justice to another beaker, which, with its fine lines and its flare, is almost flower-like in grace. Its molded base, its soft sheen and mellow texture add to its charm. This beaker was made in Augsburg, between 1749 and 1751, and bears the name of the maker, Krug Locher.

Another beaker (Fig. 5*a*) with its beautifully engraved crest, was a presentation cup, given to Johann Bartolomaeus Mueller by his godfather, Albrecht Cramer. With

\*Engraved, not officially stamped.



Fig. 3 — BEAKER (late seventeenth century)  
Height, 4 1/4"; diameter, 3 1/2".

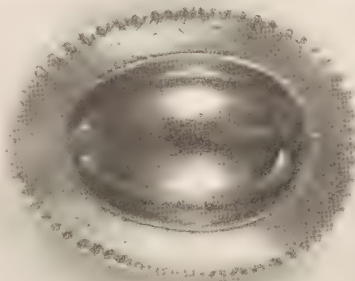


Fig. 4 — DISH FOR ROASTED EGG (probably late eighteenth century)

Two views showing the receptacle for the roasted egg used by Jews in the Seder service of the Passover.  
Height, 3/8"; length, 2 7/8".



\*Marc Rosenberg, *Der Goldschmiede Markzeichen*, Frankfurt-am-Main. Verlag von Heinrich Keller, 1911.

typical German precision, the inscription informs us that Johann was born on the evening of the sixth of October, 1715, between the hours of eight and nine.\* This beaker bears the eighteenth century mark of the Ulm guild.

Much more serious than the scarcity of written material on the subject, or the difficulty of identification of specimens, is the problem of *finding* old German silver.

If we credit the statement that ninety per cent of all old silver extant is English, and divide the ten per cent remaining among the other countries of the world, an overpowering sense of despair is likely to depress our hearts.

Where is to be the source of our supply? Not among dealers in the United States. Many times have I been informed that the dealer and his patrons are not interested in German silver. There is a deep-rooted prejudice against it; not an outgrowth of the war, but a reflection of ignorance concerning all silver excepting American and English. Unfortunately, I have had no access to sales such as are conducted in New York and other large cities. The opportunity to attend these, with repeated visits to

shops, might bring better results.

Nor can I speak with authority about the market in Germany. In two hurried trips made in 1923 and 1925, I found almost no old silver. The great war demanded its toll of silver as well as of blood, and the foreign invasion following the decline of the mark, dispersed effectively much that was not destroyed by the war.

Notwithstanding the fact that my lot has been cast in

Iowa, than which there is probably no less fertile field for the silver collector, an inheritance of a few bits of

Augsburg silver has grown to an interesting collection of more than a half hundred pieces. Most of these have been secured from families of German extraction. Several have been gifts. The donors, not lacking in appreciation of their possessions, were keenly interested in helping to develop a collection of German silver which will remain intact.

Despite difficulties and disappointments which may have sharpened my acquisitive wits, no experience in my many years of collecting has brought so much interest and pleasure as has this quest for old German silver. Perhaps all old silver is good silver; but I question whether any other has as much distinction, or reflects as much individuality, both of maker and of user, as does the old silver of Germany.



Fig. 5 — BEAKER, AUGSBURG (1749-1751)  
Maker, Krug Locher. Height, 3¼"; diameter, 2¾"



Fig. 5a — BEAKER, ULM (1715)  
Height, 2¾"; diameter, 2¾"



Fig. 6 — NUREMBERG BEAKER (c. 1790)

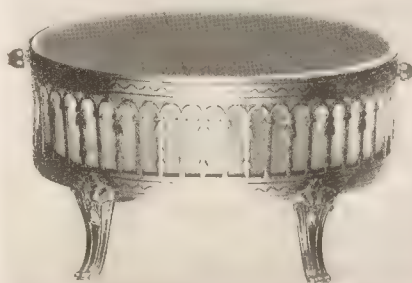


Fig. 7 — SUGAR BASIN, AUGSBURG (1747-1749)

\*Full inscription:

A 1715 D. 6.x.t.ber. Abends. Z.8.u.g. uhr ist geboren.  
Joh. Bartolomaeus. Mueller. Sein Gevatter Albrecht  
Cramer. W. L. u. S. (The last four letters indicate  
Wüncet Leben und Seegen.)





Fig. 1 — CHEST BY JOHANN RANK (Dated 1796)

Rank was a pupil of Christian Selzer. There are obvious similarities in the work of the two men. Yet the style of each remains unmistakably individual.

Formerly in the collection of Clarence W. Brazer.

## Pennsylvania German Dower Chests

### Part II

By ESTHER S. FRASER\*

BY 1795, at the latest, we find that Christian Selzer had taken on several understudies.† Son John was then twenty-one years old, and, as he was a house carpenter by trade, it seems more than likely that he was turning out chests during odd hours. Where he learned the carpenter's trade I cannot say, but I suspect that old Christian had himself been making the chests which he decorated in the shop behind his house, and that, as soon as possible, he initiated son John into the less enjoyable part of the work. There is a slight difference — in base molding only — between early Christian Selzer chests and the later ones of the 1790's. From that time on, Christian's chests and John's, as well as all the other Jonestown chests, are identical in every part of their construction including escutcheons and hinges. Only a few chests, mostly those by John the carpenter have been found with drawers below.

#### JOHANN RANK

But to return to the understudies: Johann Rank appears to have done very well under his master's instructions, for he produced, far from amateurishly, the standard mottled background, and he decorated his panels most creditably. So far I have seen few Johann Rank chests; one dated 1795 (almost the date of his marriage) one dated 1796, and another of date unknown. All are so similar in every minute particular that it is difficult to discern any differences

\*Continued from the February number of ANTIQUES.

†As previously observed, Christian's last name is spelled here without the *t*; thus, Selzer. His descendants spelled the name Seltzer.

among them. Rank could not have become a proficient decorator over night. Where, then, are his earlier attempts? And did he paint only for his bride? He possessed a fine artistic ability, had he wished to use it more, though he lacked Christian Selzer's wealth of ideas.

Johann Rank, being of a practical turn, became innkeeper, and developed the fertile lands he had inherited. The urge to paint and to create new effects did not drive him as it did old Christian Selzer.

#### JOHN PETER RANK, SR.

Johann Rank had a lively rival in his relative, John Peter Rank, who also became an understudy to Christian Selzer. Mr. Bayne, of Morristown, New Jersey, owns a chest of illegible date (believed to be 1790) which follows closely Christian Selzer's method of decorating. On the right-hand vase is written *Peter Rank His Hand*.

Several points of difference between this pupil's work and that of his master are noticeable; among them, failure to follow the lines scratched for the design (three attempts were made to draw an outline for the vase!) and the use of cinnamon-brown colored leaves too pale to tie the design together perfectly. Christian Selzer used a very dark brown for his leaves, and he never scratched a line for his design; all his decorative drawing was by free use of the brush. Yet we must not be too severe with John Peter Rank, for he was an apt pupil and acquitted himself creditably. From a distance his work has much the effect of Christian Selzer's.

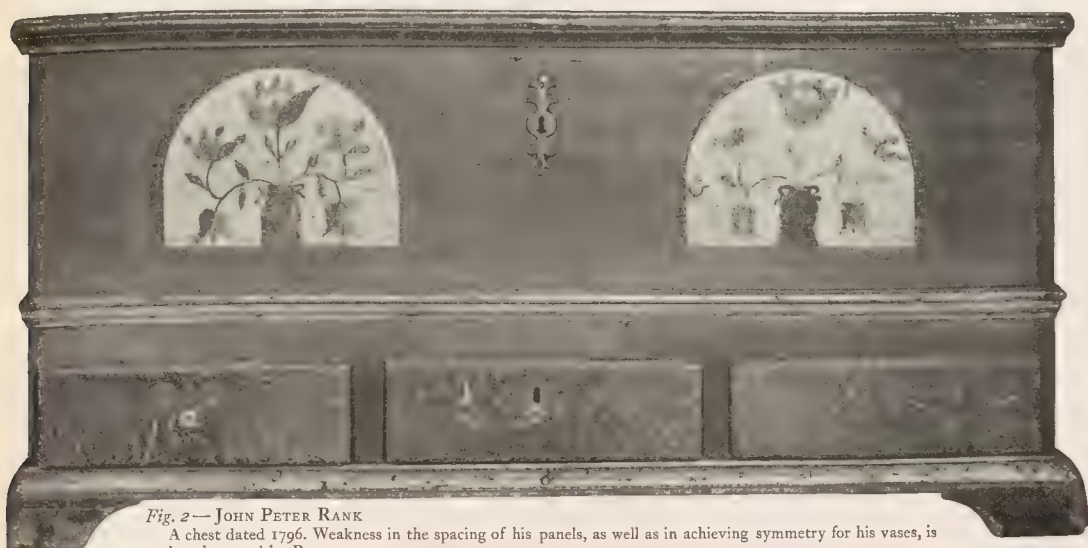


Fig. 2—JOHN PETER RANK

A chest dated 1796. Weakness in the spacing of his panels, as well as in achieving symmetry for his vases, is here betrayed by Peter.

Owned by Clarence W. Brazier.

#### PETER RANK, JR.

Since Johann Rank's will does not mention a son Peter, it is quite possible that Peter Rank had a son Peter who also developed an interest in chest painting. There still remains in the attic of the Rank mansion in Jonestown a chest which bears the date, *Januar der 23, 1800*. It suggests the work of John Peter Rank in a number of characteristics;

namely, the use of scratch outlines, the shape of the vase handle, and the shape of panels; but the work is much cruder and more amateurish. A peculiarity of this attic chest is the profuse use of dots on stems, leaves, and flowers as well as on the border. The same dotted peculiarity appears on a chest signed *Peter. 1807*, which may be the work of the same hand. By this latter date, the decorator,



Fig. 3—JOHN PETER RANK

This artist here signed his work *Peter Rank His Hand*. His signature prevaillingly appears without the first name, John.

Owned by Howard Bayne.



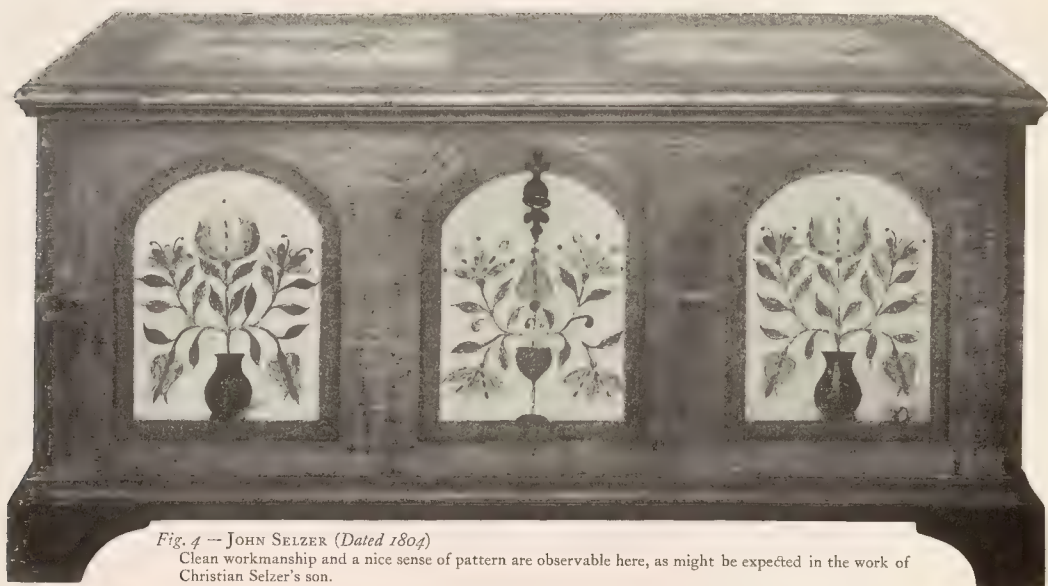


Fig. 4 -- JOHN SELZER (Dated 1804)

Clean workmanship and a nice sense of pattern are observable here, as might be expected in the work of Christian Selzer's son.  
Formerly owned by Clarence W. Brazer.

realizing his inability to draw well, has decided to do everything by compass, and thus produce a more methodical design. More accurate, and somewhat decorative — but what a far cry from old Christian Selzer's work!

#### JOHN, SON OF CHRISTIAN

It is time we returned to Christian Selzer and considered his teaching of son John. By 1800, which is the earliest date we have noticed on a John Seltzer chest, we find the son just as proficient as his father in mottling and graining, and in process of establishing a style of decoration quite

individual and fully developed. John was an *exact* workman, laying out his panels with methodical precision and copying his former designs with slight attempt at improvement or variation. From the first he decided upon green leaves instead of brown such as his father and his father's other apprentices always employed. He introduced the lovebird, which perches on a leafy stem and looks back over its shoulder.\*

But for all his deviation from parental prototypes, we look in vain for the refreshing wealth of ideas that old

\*Such a chest is illustrated in ANTIQUES, Vol. III, page 83.

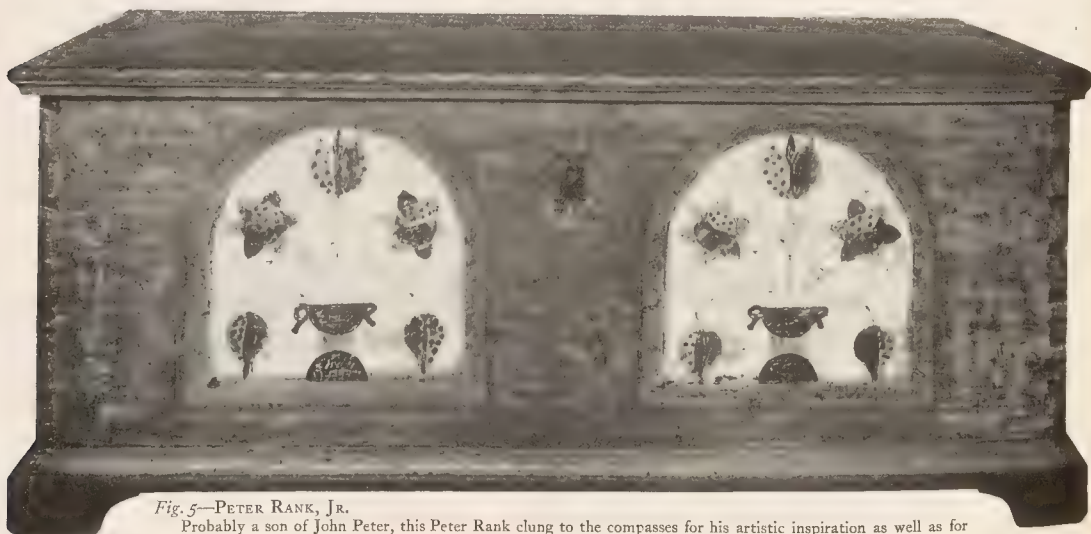


Fig. 5—PETER RANK, JR.

Probably a son of John Peter, this Peter Rank clung to the compasses for his artistic inspiration as well as for his technique. The signature here is *Peter* only. But the attribution to the second Peter Rank seems reasonable.  
Owned by the author.

Christian put into his designs. John Seltzer painted well, but we cannot escape the realization that, in spite of his artistic inheritance and his father's guidance, the son does not exhibit old Christian's creative ability. Genius cannot

be developed by instruction. The latest John Seltzer chests, dated 1808-1810, show that the son had passed his zenith, and that the decorating of chests was fast becoming an art of the past.  
(To be concluded)

### THE SELTZER FAMILY GENEALOGY

#### CHRISTIAN SELTZER

Born Feb. 16, 1749 — Died Feb. 3, 1831  
Jonestown, Swatara Twp. Lebanon County, Pa.  
Will probated Feb. 10, 1831

#### Married—ELIZABETH

Born March 1765 — Died May 27, 1824

According to his will there were 10 children among whom property was to be divided. Estate valued at \$30,000.

CHILDREN	CHILDREN under 21 in 1814	CHILDREN	CHILDREN
1. JOHANNES b. Aug. 19, 1774 d. Feb. 1, 1845 m. Sarah Rank b. Sept. 27, 1770 d. Jan. 13, 1839 dau. of Wm. Rank	2. CHRISTIAN, JR. b. Dec. 25, 1775 d. Mar. 28, 1814 m. Rebecca	3. MICHAEL b. Jan. 22, 1781 d. Mar. 11, 1837 m. Sarah Schafer b. May 29, 1786 d. July 4, 1827	4. GEORGE b. Oct. 16, 1782 d. Feb. 19, 1810 m. Elizabeth Zimmerman b. May 27, 1782 d. Dec. 19, 1859 The daughter of John and Margaret Zimmerman.
			5. ELIZABETH m. Benjamin Leshner Of Hill Church, Berks Co., Pa., who settled and died in Jonestown, where his descendants live.
			6. MAGDALENA m. Michael Schucker
			7. SUSANNA
			8. HENRY b. Mar. 14, 1786 d. Aug. 6, 1859 m. Gertrude Fieman b. Jan. 1, 1793 d. Apr. 10, 1849
			9. THOMAS b. Dec. 16, 1801 d. June 26, 1825
			10. PRESEEIA b. Feb. 15, 1813 d. July 6, 1831

CHILDREN	CHILDREN under 21 in 1814	CHILDREN	CHILDREN
1. Benjamin b. Feb. 15, 1802 d. Dec. 10, 1840 m. Magdalena	1. Amos 2. Elijah 3. Levy 4. Joseph 5. Eliza 6. Sabina 7. Catherine b. Sept. 30, 1813 d. Oct. 5, 1813	1. Christian A. (M.D.) 2. Augustus M. 3. Louisa (under age 1/28/1837) 4. Mary Magdalena b. Nov. 12, 1813 m. David Rank 5. Caroline b. Feb. 23, 1810 6. Susanna 7. Eliza	
1. Gertrude b. Mar. 15, 1833 d. Nov. 23, 1838	Christian Jr.'s will names as executors his wife and brother, Rebecca and John Seltzer, "House Carpenter of Bethel township."	Michael left an estate valued at \$35,000.	
2. Benjamin Jr. b. Nov. 14, 1837 d. May 22, 1841			

## This Round Goes to Mr. Cotterell

LONG time friends of ANTIQUES may have followed, with both interest and amusement, the friendly controversy which has been waged in the magazine between H. H. Cotterell, the English authority on pewter, and a correspondent, resident in China, who writes under the pseudonym of G. A. R. Goyle.

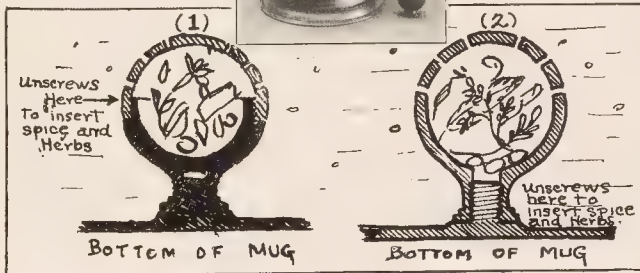
It will be recalled that, in the beginning, G. A. R. Goyle suggested, in a letter anent Mr. Cotterell's articles on national pewter types, that the huge ball thumbpiece on German tankards had originally served as a screw-cap hiding place for a nutmeg. Mr. Cotterell thereupon replied to the effect that he not only doubted such thumbpiece structure and utilization, but even suspected G. A. R. Goyle of spoofing.

There followed a considerable interval of silence, during which the resident of China reached over the world for evidence in his own behalf. Then, last December,\* he submitted his testimony — the photograph of a seventeenth-century stone-ware mug of Saxon origin with its ball thumbpiece unscrewed in the middle and gaping for its nutmeg; and, beside the mug, a hollow metal ball with roughly perforated surface. This latter G. A. R. Goyle described as a grater. Its usual position was said to

be the interior of the mug, where a screw thread held it in place. Certainly, a spherical grater seems an inexplicably awkward device, concerning whose correct designation some doubt must abide. And now Mr. Cotterell returns to the discussion with a word concerning that very thing. He writes as follows:

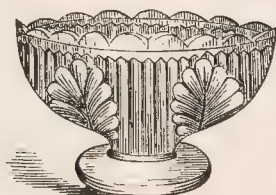
Referring to the little ball which stands immediately behind this mug, I find myself once more under the unpleasant necessity of joining issue with "Mr. Goyle" when he describes this as a *grater*. My information is that it is a spice infuser, in which the spice was placed — as indicated in the accompanying section sketch — either by taking the ball apart as shown in 1; or by removing the ball from its screw peg, inserting the spice through the bottom, then screwing the ball again in place as in 2. In either case, the beer or other liquid entered the ball through its perforations to emerge again through the same openings, pleasantly impregnated with the spice and herb extracts, and thus flavored to the individual taste of the drinker.

The mug and its perforated companion piece, the spice infuser, *alias* nutmeg grater, are here reproduced in small scale. With due acknowledgements to G. A. R. Goyle and with permission of the authorities of the Germanisches Museum at Nuremberg and of Official Photographer, Christof Müller, Mr. Cotterell will include this mug in the book edition of his *European Continental Pewter*.



\*See ANTIQUES, Vol. X, p. 468.





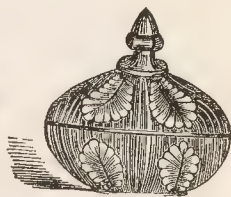
8 in. Sprig Bowl, Low Foot.



6 in. Sprig Plate.



6 in. Sprig Nappy



6 in. Sprig Nappy and Cover.



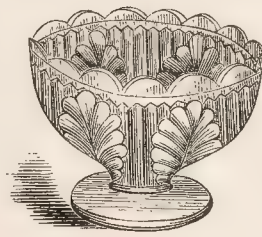
4 in. Sprig Nappy.



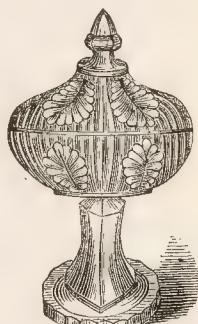
4 gall. Sprig Pitcher.



8 in. Sprig Bowl, High Foot.



7 in. Sprig Bowl, Low Foot.



6 in. Sprig Sweetmeat and Cover.

Fig. 1 — PITTSBURGH GLASS (1868)  
Sprig Pattern.

*This and other illustrations are from the Catalogue of M'Kee and Brothers of Pittsburgh, and are facsimiles of the original cuts, errors included.*

## By No Means Sandwich

### Some Examples of Late Pittsburgh Glass

By THE EDITOR

VALUABLE information as to the source and approximate date of manufacture of certain types of pressed glass which, under the general entitlement of *Sandwich*, have been popular with a number of collectors, is discernible in a little brochure which Harold Rugg of Hanover, New Hampshire, has very thoughtfully loaned to *ANTIQUES* for examination. This brochure is a price list of glassware issued by M'Kee and Brothers, "flint glass manufacturers," of 17 Wood Street, "corner of Wood and First," Pittsburgh, under date of April first, 1868. The work consists of thirty-two pages of woodcut illustrations, and sixteen pages of itemized prices. It was printed by W. S. Haven, whose press was conveniently located at Wood and Third Streets. One "Seymour," whoever he may have been, is credited with the adequate but totally uninspired "engravings."

Besides the usual run of household and hotel glassware, M'Kee and Brothers produced "carbon oil lamps," candle-

sticks, lanterns for burning either oil or candles, sundries such as toys, shoemakers' globes, butter prints, soap slabs, hyacinth glasses, and apothecaries' shop furniture, including jars, funnels, mortars and pestles, and show globes of various sizes. These last are advertised and pictured as *cone or globe shape, pear shape, and French style*. They run from two to four stories, or sections, in height, and the large specimens in the French style, when engraved, are priced at \$18.00 each.

The price list closes with a note as to terms of sale, which are "net cash, less (blank to be written in) per cent discount, to be paid within ten days from date of invoice." The customer is "at the same time assured" that "there is nothing elegant or extra in Flint Glass Ware, made or furnished in this vicinity, but we make and supply." This is followed by a disclaimer of responsibility for breakage (comforting word) of glass in transit except when special insurance has previously been arranged.



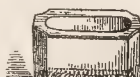
Round Ind. Salt.



Fillmore Salt.



Mason Salt



Rope Salt.



Tomato Salt.



Imperial Salt.

Fig. 2 — PITTSBURGH GLASS (1868)

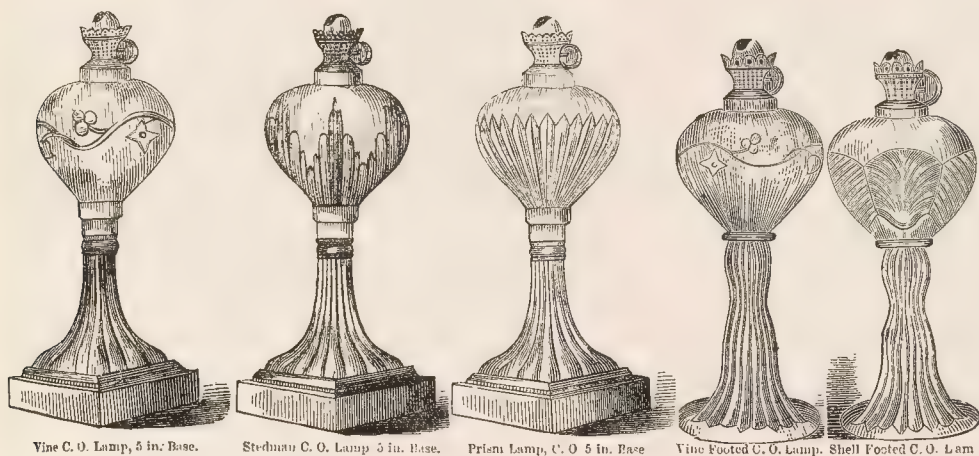


Fig. 3 — PITTSBURGH LAMPS (1868)

C.O. stands for coal oil.

The most interesting aspect of this catalogue, however, is its pages of pictures with entitlements of the different patterns illustrated. There is, for example, the *sprig* pattern, in dishes, goblets, bowls, "sweetmeats,"\* pitchers, "nappies," and so forth. The sprig consists of a somewhat ungainly anthemion, or palmette, displayed against vertical ribbing. One design, in imitation of faceted cut-glass, is given the name *New York*; another, quite similar, is entitled *Cincinnati*. Certain goblets decorated with a kind of bull's-eye pattern are called *mirror* goblets, others, quite appropriately, *argus* goblets. That widely popular pattern which many persons have hitherto inclined to believe might have been derived from a peacock's feather is listed as *comet*; though a typographical error in the catalogue confuses it with the *leaf* pattern.

Collectors who have assiduously gathered items of glass in the well-known *bellflower* design, for table use, will be more or less pleased to learn that this pattern, too, is listed among the multifarious products of M'Kee and Brothers,

\*Sweetmeats appear to be covered bowls of six-inch diameter on a high foot. Items of the same form and size, or smaller, with or without covers, and without foot, are *nappies*. When a sweetmeat adds one or two inches to its diameter, it is listed in the M'Kee catalogue as a *bowl*.



Fig. 4 — PITTSBURGH GLASS (1868)

Obviously the labels of the first item and the last have been mistakenly transposed. This *comet* pattern is sometimes known as *peacock tail*.

in 1868. But in the catalogue it is not identified by the pretty and now popular name of *bellflower*, but by the mysterious initials *R. L.*, the meaning of which has thus far eluded discovery. The letters may, of course, stand for *ribbed leaf*.

In 1868, M'Kee and Brothers were likewise advertising two types of candlesticks which enthusiastic amateurs of glass now look upon as highly valuable members of the Sandwich tribe. These are the *Boston* candlestick, whose name suggests frank borrowing from a Massachusetts source, and the *dolphin* candlestick, which, though we must all agree that it had no right to be manufactured some hundreds of miles from the seaboard, is here so pictured and labeled as to establish its Pittsburgh affiliations beyond peradventure.

There were, most certainly, other dolphins in other crystal seas than those owned and operated by the enterprising brothers from Pittsburgh. The M'Kee cetacean, it may be remarked, displays one peculiarity which differentiates it from others of the general school. In its extraordinary act of balancing, wherein it emulates Old Father William's feat of posing an eel on the end of his nose, it plants its chin firmly upon a *circular* base instead of upon a *square* one.





Fig. 5—PITTSBURGH GLASS (1868)

The first two pitchers exhibit the so-called bellflower pattern, here designated by the letters R. L.

Dolphin and Boston holders, as they are pictured in the Catalogue, are both here reproduced. The prices quoted for them, in 1868, were: for Boston candlesticks, \$7.50 per dozen; for dolphins, \$6.75 per dozen.

On the same page with the Boston candlestick and the dolphin, appear, among other things, a glass butter print, a three-inch plate — *not indicated as a cup plate* — and a bird bath. On another page — here in part reproduced — appear a number of glass salts of a type which many persons have esteemed as possessing a greater antiquity than inclusion in this catalogue would appear to indicate.

Over the M'Kee line of tumblers, goblets, ale glasses, and beer mugs, it is perhaps well to draw a veil. All the items of glass specifically dedicated to the dispensing of enlivening beverages are, virtually without exception, of a form and pattern which — though extremely simple — yet seem artfully calculated to turn mortal mind to thoughts of thirst. Their comfortable contours invite the clasping hand; the wide circle of their rims suggests potations generously broad as well as comfortingly deep.

The purpose of these notes, however, is not to review in detail the glass of M'Kee and Brothers, of Pittsburgh, but to point to one or two fairly obvious deductions to be drawn from a study of the catalogue issued by these gentlemen. In the first place, we may rest satisfied that many so-called *Sandwich* patterns, if produced in the Cape Cod establishments at all, were certainly not an exclusive spe-

cialty of Jarves and his associates. On the whole, it seems probable that, at various times, the same, or similar, patterns were turned out by a number of unrelated and widely scattered concerns, which either copied each other's successful designs, or else purchased their molds from mold-makers who impartially supplied all their clients with the same thing.

Again, the actual age of the various patterns pictured may not fairly be judged by the fact of their publication in an 1868 catalogue. Some of these patterns were, no doubt, novelties which made their *début* among the iron-clad engravings of Seymour. Others may have been in use for a generation or more — indeed from the beginning of the pressed glass period in the 1830's; for, whatever of antiquity the firm of M'Kee may have boasted, there were probably luckless predecessors from whom the concern inherited many varieties of both patterns and molds.

The vagaries of design in glass hollow-ware have always been such as to render hazardous any attempt to determine dates of individual pieces on the sole basis of stylistic peculiarity. What in earlier times was confusion develops into sheer chaos during the mid-nineteenth century. Hence we are safe in assuming only that the designs pictured in the M'Kee catalogue under consideration were more or less popular as late as the year 1868. As to their previous status and subsequent fate, no present means of knowing is available.

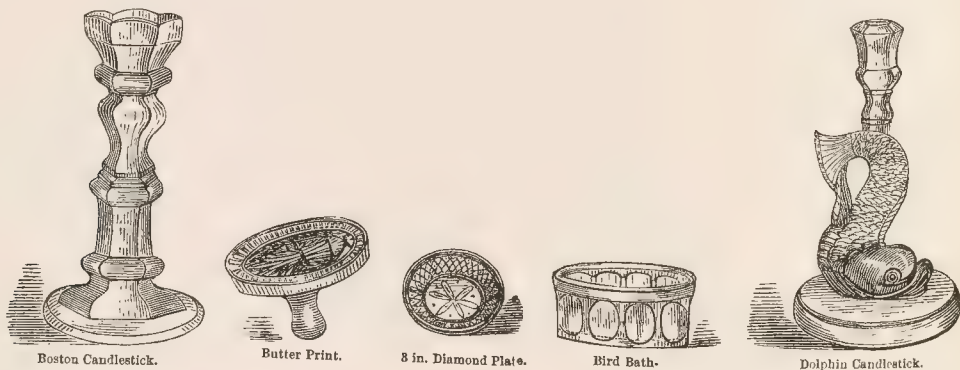


Fig. 6—PITTSBURGH GLASS (1868)

Here are two familiar candlesticks to prove the wide prevalence of Sandwich types.

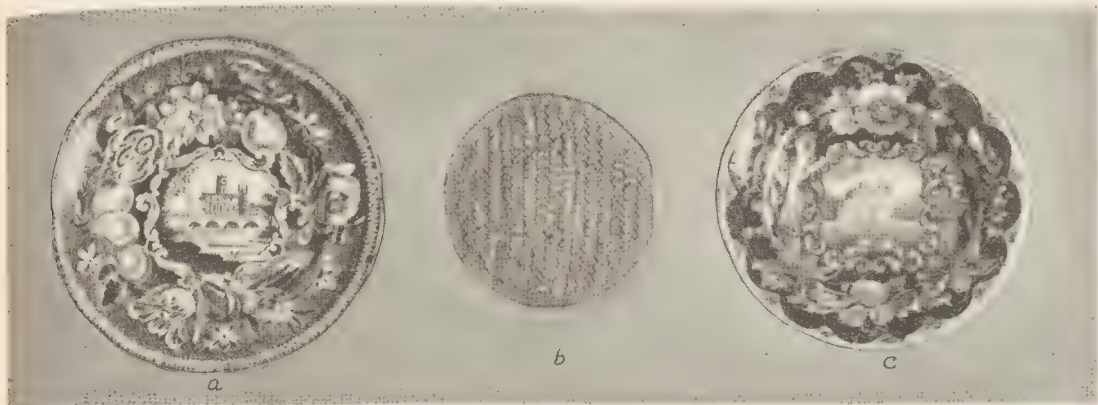


Fig. 1—CUP PLATES

a. Said to be Worcester Cathedral. One of Hall's *Selected Views*, (c. 1820)

b. A cup mat, probable ancestor of the cup plate.

c. A States cup plate, carrying in the border a portrait of Washington, the figures of Justice and Liberty, and a scroll bearing the legend America and Independence. Printed in deep blue, and known as Type B of a series of 11 States patterns by Clews. The building in the centre has not been identified. Other potters besides Clews made designs calculated to appeal to state pride in America.

## China Cup Plates

By GREGOR NORMAN HUMPHREYS

*Illustrations from the author's collection*

EARLY in the nineteenth century there appeared one of those queer, whimsical fashions — inexplicable to a later generation — with which each age ornaments its social history. This was the custom, among all but the aristocracy, of taking tea from the saucer. Certainly, to us, it seems a graceless custom; and it brought with it at least one embarrassment (one, however, as it will appear, for which we may well be grateful). There was nothing, at the time, on which the teacup might be placed while the saucer was in action. And the heat and moisture of the cup spelling disaster to table linen, or worse, to the bare tea table, must have been a source of much annoyance. The cup plate offered a solution of this difficulty.

Legends have gone forth, in all sincerity, of cup plates dating a hundred and fifty, even two hundred years into the past; but invariably the plate itself will upset the fond delusion. I have never seen, or, on good authority, heard of, a cup plate which could antedate 1810. Legends of this sort, however esteemed, must be classed with the pronouncement that a certain pair of Chippendale chairs (late period, at that) at present in an old Boston church, have there done duty since 1686.

### THE CUP PLATE ERA

The first cup plates were, as a matter of fact, merely small, round mats of finely-woven reed, bound with cotton or linen tape (Fig. 1b), which performed their service accurately, if without aesthetic virtue, for some time, until, about 1812, the first "teacup plates" were produced. Thereafter the enterprising Staffordshire potters, finding that the aforementioned fashion of tea drinking continued, began to provide these little pottery plates with their tea

and dinner services. The innovation met instant favor, and chinaware cup plates were produced in quantity. To discover the nature of the earlier china cup plates we have only, then, to look to the table services of the time. The transfer printing process, coming from Liverpool, was already in use. The charming New Hall tea sets bearing scenes in monochrome, with band borders in color or lustre, the relief wares (largely after Wedgwood), sprigged wares, and multicolored lustre effects went forth in greatest variety; and they continued long in high popularity.

The discovery at Sandwich, more than a decade later, of the method of molding glass under pressure into almost limitless forms, brought with it the manufacture of cup plates in the new medium. As the glass workers grew accustomed to working under the new processes, their wares became thinner and more delicate in character, and the public, quickly appreciative of the effect of lightness and brilliance which these little bits of glass imparted to the tea table, bought them freely.

Stimulated by this competition, the potters of Staffordshire came forward with a greatly enlarged and diversified output, which included, in addition to cup plates matching the table services as before, many others which were to be sold separately. These were made in a seemingly endless variety of sprigged effects, bas-reliefs, and lustres of every sort. Names famous in the history of potting — Wedgwood, Spode, Clews, Adams, Ridgway — lent importance to their manufacture; and the great attractiveness and diversity of their output served, probably, to prolong a custom which had long since lost its novelty.

But the china cup plate, with the introduction, about 1830, of lithographic printing for pottery wares, and the





Fig. 2 — CUP PLATES

a. Flowers on a stippled ground in blue, by Clews. Contemporary with the historical items by the same maker.

b. *Ford Edward, Hudson River*. One of Clews' *Picturesque Views* series. Barber's *Anglo-American Pottery* lists 19 views in this series, all showing the graceful border, which occurs in a variety of colors. This example is in gunmetal brown. Clews' plates antedate the year 1838, when the factory closed.

c. A floral design in blue by Riley; made previous to 1826-1827, when the Riley works were taken over by Alcock.

gradual abandonment of the old transfer printing methods, declined steadily in merit. By the fifties the china cup plate had become a mechanical, dull-colored bit of heavy ware that was soon, with the beginning of the new decade, to fall altogether by the roadside. The glass cup plate, too, had lost its freshness and delicacy in the general mid-century decline of taste. Once more the yeomanry, straight-backed on mid-Victorian haircloth, sipped its tea from the teacup. A delightful period in potting history had passed.

#### VARIETY OF PATTERNS

Cup plates were made, originally, in most of the patterns in which tea and dinner services were produced, but they are far more scarce today than the larger plates, platters, and hollow ware in these patterns, though vast numbers must have been brought into the country during the considerable period of their vogue. Some patterns, indeed,

are almost impossible to secure today. Others, of course, have disappeared altogether. Numbers probably passed out of existence as the playthings of small (and destructive) children. Others did duty, when they were no longer fashionable, as butter and relish plates, and did not outlive their service.

Each potter, in addition to the subject occupying the centre of a plate, composed individual border designs which were not duplicated by rival concerns, and serve often as the means whereby a pattern is attributed to its proper source. These borders consist of flowers, fruits and shell forms, birds, scrolls, and even tiny scenes, variously combined. They occupied the affections of the potters so far as to become, at times, the actual feature of a design, to which the central scene, supposedly the object of first interest, was quite subordinate.

Medium and deep blue (in no way related to the late and

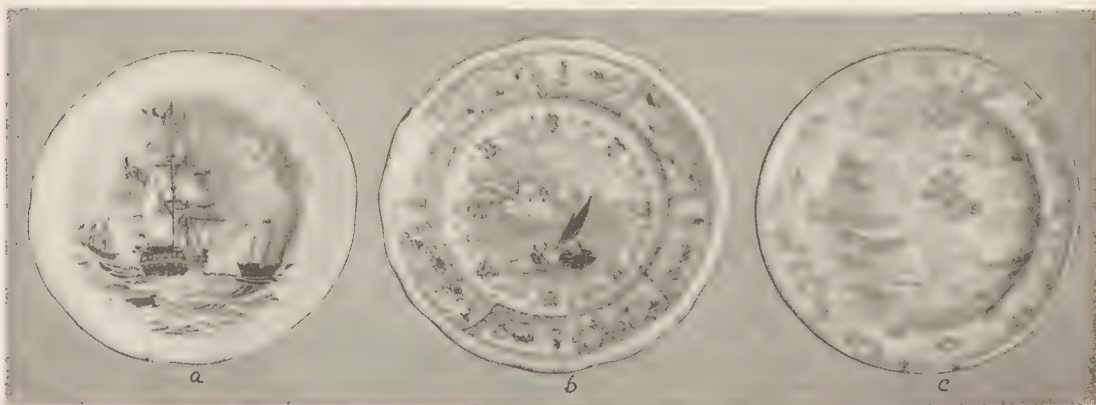


Fig. 3 — CUP PLATES

a. A late delineation of an early type of ship. Printed in mulberry; interesting and decorative, but lacking the richness of the early plates.

b. By Mayer. Gray-green centre and red border.

c. Spode's *Willow Pattern*, printed in soft gray-green. One of the best of many interpretations of this subject, which, of course, continues to be made even at the present time.



Fig. 4 (left) — LUSTRE CUP PLATE

Probably a *New Hall* example in which the claret colored landscape in transfer is enriched, over the glaze, with yellow, green, and a very blue blue, applied by hand. The restrained border is in pink lustre of fine softness. The pensive miss with her empty basket is seated beside an Empire urn, which smacks somewhat of the later preference for mortuary subjects — lachrymose widows and pathetic children at the grave of the mourned father or husband — which was more fully expressed in the gloom of mid-Victorianism.



Fig. 5 (right) — LUSTRE CUP PLATE

*Cottage* style with medallions of rust color against a rich blue ground, closely overlaid with copper lustre. The effect is not to be reproduced by photography.

unsatisfying "flow" blue) were used for the earlier plates, but other colors — black, pink, red, green, light blue, mulberry, lilac, brown, and grey, soon became popular.\* Most of the historical patterns were printed in the early blue, but numbers came only in the later colors. Occasionally, at a still later period, one color was used for the border and another for the centre design. Figure 3b, a cup plate by Mayer, is of this type, having a grey-green center and red border. Other examples are shown in the illustrations and described in the comment accompanying them.

#### HISTORICAL PATTERNS

Most eagerly sought, perhaps, of the cup plate family are the historical examples. These were printed in great numbers by the Staffordshire potters for sale in America, and depicted American cities, notable buildings, heroes and statesmen, famous events, and scenes of general interest.

Naturally, these were very popular with the American, who found it possible to have on his tea table little portrait

plates of the idolized Washington or the beloved Lafayette. Lafayette's tour of the country in 1824-5, had, *à propos*, brought forth a stream of subjects — portraits of the hero, views of his home La Grange, prints of the ship Cadmus, of the landing at Castle Garden, and so on. Also available at the time were scenes of the principal cities of the land: Boston, New York, Philadelphia, Baltimore. Governmental buildings, such as the Capitol at Washington, Boston State House, and City Hall, in New York, were pictured. Banking houses, hotels, libraries, museums, churches, such as St. Paul's in Boston, the Octagon Church, St. Paul's in New York, Staughton's Church; schools and colleges; the greater mansions of the day, Woodlands, the Hancock House, the White House; hospitals and almshouses; forts, as Hamilton, Niagara, Clinton — later, Castle Garden; even the chinaware importing warehouses, appeared.

There were plates in series: the Dr. Syntax set; the Wilkie and the Don Quixote series; Ridgway's *Beauties of America*; Hall's *Select Views*; Clew's *Picturesque Views on the Hudson River*; the *States* plates; maxims plates; and what not else. The *Landing of Columbus*, *Landing of*

\*Mainly after 1830.



Fig. 6 — LUSTRE CUP PLATES

a. Early type (1825 or earlier). In two shades of pink lustre, on a pink border, with flowers in green, yellow, rust, and blue. Probably *New Hall*.  
b. Probably *New Hall* ware, made before 1825. Ground soft cream color with a smooth, rich glaze like old ivory. The red flowers have butter-yellow centres and green leaves. Line border and tendrils in lilac lustre.  
c. Deep border in pink with pattern in lustre. Orange and green flower spotted in the centre. The bright colors and rich lustre used on such plates produce a captivating effect of freshness and gaiety. Most examples are very light in weight.





Fig. 7—CUP PLATE WITH RELIEF BORDER. Daisy border; centre in gray transfer painted over in orange, green, and blue. J. & G. Meakin, of Hanley, Staffordshire, were fond of this type of daisy border (about 1830-1840).

the *Pilgrims*, *Penn's Treaty*, *Erie Canal*, and *Niagara Falls* were favorite subjects. Scriptural subjects likewise appeared.

#### EARLY BLUE FLORALS

Plates in simple floral effects in the early blue, usually with stippled ground, sometimes formally composed but as often consisting of a single sprawling flower and leaves, were made at the same time as the scenic historical plates. Though lacking in subject interest, their workmanship and decorative quality are not inferior, as the little Clews plate (Fig. 2a) and the Riley example (Fig. 2c) testify. The latter was made previous to 1826 or 27, when the Riley works were taken over by Alcock.

#### LUSTRE CUP PLATES

For color, no other type surpasses the lustre cup plate. Plates in lustres were among the earliest made, and persisted until, shortly after the decline of the transfer print, they, too, fell in merit and soon were discontinued, though lustres were used on certain heavy, coarse wares until a very late date. The lustre effect, produced by a thin metallic deposit, varies in color and tone from pink, which was most used, through rose and lilac to copper and gold. Lustre specimens require care, as prolonged exposure to strong sunlight, or frequent washing in too-warm water will often fade them.

The first lustre cup plates were made in solid, all-over lustre: copper, gold or pink, and, rarely, the spattered pink Sunderland. Somewhat later, plates were made in colors with fine designs in lustre on a white or cream ground. These, naturally, were hand-decorated. Occasionally the lustres were combined with transfer printed scenes.

#### RELIEF PATTERNS

Bas-reliefs were used with notably happy effect on many plates, which form themselves into a third group. Best known, perhaps, are the so-called Chelsea plates, which are being revived in modern wares. The reliefs in these were sometimes touched with lustre. Grape and leaf form a favorite motif; so do the Prince of Wales' feathers, the thistle, and small baskets of flowers (as in Figure 10b, with lustre over blue-lilac). Though limited in design, these Chelsea plates are to be found in several colors.

Bas-reliefs appeared also in conjunction with transfer prints. Witness the plate of Figure 10c, which, like that of Figure 12c, is by Rogers.

#### SPRIGGED WARES

The sprigged wares (comprising the fourth type) are legion in variety.

In the main they are hand-decorated, though later examples appear with the small ornaments transfer printed. I have an undoubtedly early one, however, in which the pattern is transfer printed in black, and touched in green by hand. Several of those I am illustrating bear a Stevenson mark and have an unusually good glaze, which is of a rough texture approximating the early salt glaze ware.

#### INDEPENDENT AND SET DESIGNS

In general, it may be of interest to discover which examples were originally part of a service, and which were made to be sold separately. As has been stated, all of the earlier transfer printed cup

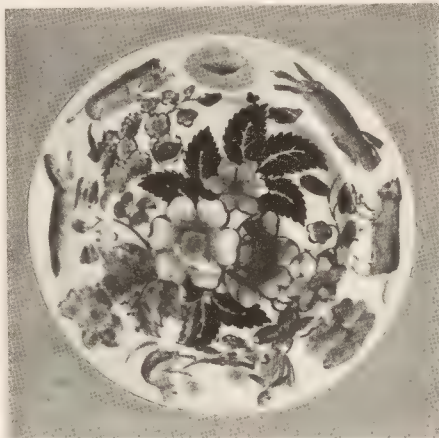


Fig. 8—CUP PLATE WITH RELIEF BORDER. A sheaf of flowers in the centre blooms riotously pink, yellow, green, and brown, with leaves and stems sketched underglaze in black. About the border, edged in mahogany color, a fox is being pursued, if without avail, by three eager hunting dogs. Across the way, two monkeys, showing no interest in the chase, occupy themselves at handball. Three remaining figures defy identification. All are in relief, and, though carelessly colored, are well modeled. The ware is thin and light. Impressed on the bottom is the mark *Baker, Bevan and Irwin Swansea*, a firm that lasted from 1814 to 1839.



Fig. 9—SPRIGGED CUP PLATE. Bears an impressed anchor. Cream ware of Liverpool type; light in weight, and painted in black, green, and the real purple magenta. On the use of an impressed anchor on Liverpool ware, see *ANTIQUES*, Vol. VIII, p. 357.

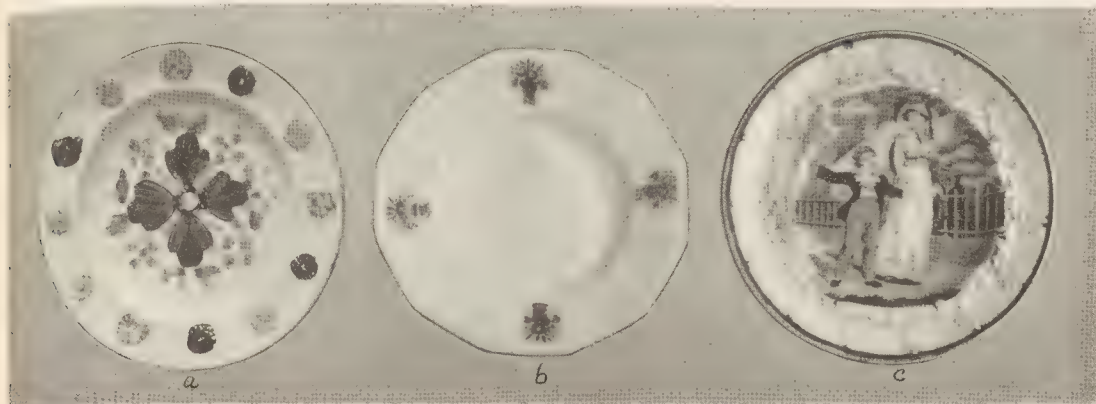


Fig. 10—CUP PLATES WITH RELIEF BORDER

a. This is accredited to Leeds. The rosettes of the border repeat the colors of the centre—green, lacquer red, and yellow.

b. Lustre over blue-lilac.

c. Costumes and border indicate the first quarter of the nineteenth century. By Rogers. Printed in medium blue. Uncolored, anthemion border.

plates were made as part of tea and dinner services. It must not be assumed, however, that there were cup plates to match all the patterns listed by Barber, Moore, and others; some subjects, of course, did not adapt themselves to printing on such small surfaces. The little floral effects, such as are pictured in Figure 2 *a* and *c*, were part of sets bearing the same pattern; so, too, were the various Willow plates. Later transfer prints, or lithographed scenes, particularly those having no border, were often unrelated to table services.

The lustre plates were produced almost entirely as parts of tea services.

The bas-reliefs offer room for doubt. The Chelsea plates, of course, matched tea sets. But it is probable that no sets were made in the style of Figures 7 and 8.

The sprigged cup plates were made separately more often than were plates of other types. Those illustrated all accompanied sets; but I know of numbers of others that very certainly did not. Of course, in many cases it is impossible to determine whether a cup plate was or was not once part of a set. And it is usually unsafe here (as in any branch of antiques) to say dogmatically that a certain thing or condition did not exist. However, the collector of china cup plates, who possesses a knowledge of pottery in general, and an eye for the odd bits (not only cup plates) that appear from time to time, will often detect intuitively similarities and interrelationships that round out his understanding, which reading alone, from sources however admirable, cannot do.

#### WHAT TO COLLECT

In the assembling of a collection, there is almost no limit to the

direction one's interests may follow: some may wish to gather views of various cities, or all the views relative to a special city. Others may be interested in patterns made in series. Patterns relating to Washington or Lafayette offer a considerable range of subject, and many historic patterns of various sorts bear, also, small portraits of these heroes in the border. The States plates, by a number of makers, including the many varieties of Clews' manufacture, are few and far between, but would make a fascinating collection. The rarity of many patterns, and the variety within each chosen group or series make the collecting excellent sport.

Plates by a single potter, whatever the subject, or plates in a single color, may occupy the collector's attention. Or perhaps, if color is the interest, the lustre plates may prove most arresting, though lacking the appeal of historic subject. The illustrations, Figures 4 to 6 *c*, only suggest the range of pattern, and can afford no idea of the charming color effects. The relief-bordered plates constitute a highly varied group, as Figures 7 and 12 *c* in their difference, indicate. They are not so rare as to be sadly expensive nor to require arduous search. The simple sprigged wares, least prized of all, cannot boast rarity, historical subject, or richness of lustre; usually they are not even marked by the maker—but they would make an attractive collection, and a gay one.

Or, perhaps, the collector will welcome all types alike: the rarest historical patterns and the commonest of sprigs, the sheen of lustres and the gravity of some of the low-toned transfer prints, patterns bold and patterns delicate, each a delight to the knowing, and each one a document in the long and fascinating history of



Fig. 11—CUP PLATE WITH FRILLED EDGE  
Bears the mark of Stevenson.



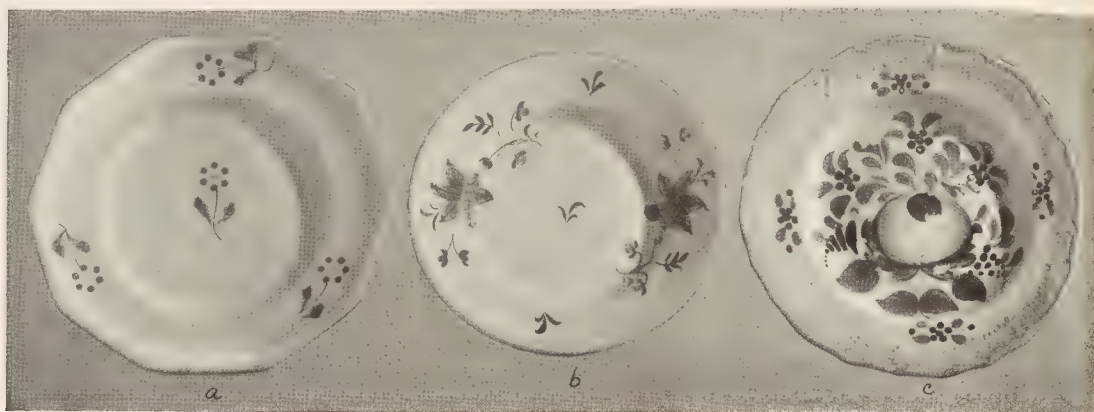


Fig. 12—SPRIGGED CUP PLATES

a. Hand decorated with four tiny sprigs in rust and blue with dark blue leaves. Rough glaze. (c. 1825-1830)

b. Relief edge with sprigged border and bright colored centre. (Unknown)

c. Is a typical example decorated in garnet, blue, and green. By Rogers. (c. 1825-1830)

the china cup plate.

At this point I think I hear inquiry as to a cup plate check list. I doubt that such a list could be prepared so as to be fully inclusive of all types and patterns. It seems, however, reasonable to attempt a list of plates confined to

American historical subjects. Such a list I am here appending. It does not include any English or Continental scenes, Scriptural subjects, maxims, or near-historicals. Doubtless, even after these restrictions, it will call for emendation; but here it is.

#### A CHECK LIST OF AMERICAN HISTORICAL CHINA CUP PLATES

Acqueduct Bridge, Little Falls . . . . .	Wood	Gilpin's Mills . . . . .	Wood	Sandy Hill, Hudson River . . . . .	Clews
Albany Theatre . . . . .	Unknown	Girard's Bank, Philadelphia . . . . .	Jackson	Savannah Bank . . . . .	Ridgway
American Museum (Scudder's), New York, R. S. & W.		Greenfield's China Store . . . . .	Unknown	Seal of U.S. (adaptation), "America", T. Ford & Co.	
American Museum (Scudder's), New York, R. S. & W.		Hadley's Falls, Hudson River . . . . .	Clews	State House, Boston (chaise) . . . . .	Rogers
Athenaeum, Boston . . . . .	Ridgway	Hancock House, Boston . . . . .	Jackson	State House, Boston . . . . .	Ridgway
Baltimore Exchange . . . . .	Unknown	Harvard College . . . . .	R. S. & W.	State House, Boston . . . . .	Stubbs
Baker's Falls, Hudson River . . . . .	Clews	Harvard College . . . . .	Jackson	States (series); figures, only, in border . . . . .	Clews
Cadmus (shell border) . . . . .	Wood	Highlands at West Point . . . . .	Wood	States; figures, names of states and stars between, in border . . . . .	Clews
Cadmus (conventional border) . . . . .	Wood	Hudson, near, Hudson River . . . . .	Clews	States; names of states as above, plain border outside . . . . .	Clews
Cadmus (so-called) floral border . . . . .	Unknown	Hudson River, view on the . . . . .	Clews	Staughton's Church, Philadelphia . . . . .	Ridgway
Cadmus (so-called) plain border . . . . .	Unknown	Insane Hospital, Boston . . . . .	Ridgway	Staughton's Church, Philadelphia (floral border) . . . . .	Ridgway (?)
Carolina, South, Arms of . . . . .	Mayer	Jackson (bust) . . . . .	Unknown	Syntax, Bound to a Tree by Highwaymen (variation showing highwaymen only. Syntax not shown) . . . . .	Clews
Castle Garden (ornamental border) . . . . .	Wood	Jordan, Richard, residence of . . . . .	Heath	Syntax and the Dairymaid . . . . .	Clews
Castle Garden (shell border) . . . . .	Wood	Junction Sacandaga and Hudson Rivers . . . . .	Clews	Syntax, The Garden Trio . . . . .	Clews
Castle Garden (trefoil border) . . . . .	Unknown	Lafayette (bust) . . . . .	Wood (?)	Syntax and the Gypsies (horse in center) . . . . .	Clews
Catskill Mountain House . . . . .	Wood	Lafayette, Landing of . . . . .	Clews	Syntax and the Gypsies (Syntax at extreme right, trees at left) . . . . .	Clews
Catskill Mountain House, New York . . . . .	Jackson	Lafayette, Landing of (scene enclosed in oval instead of circle) . . . . .	Clews	Syntax, Sketching after Nature . . . . .	Clews
Catskills, Pass in the . . . . .	Wood	Lafayette, Landing of (without floral border), Clews		Syntax, Sketching after Nature (view shows animals only. Syntax not shown) . . . . .	Clews
Charleston Exchange . . . . .	Ridgway	Lawrence Mansion, Boston . . . . .	R. Stevenson	Thorp's and Martin's Warehouse . . . . .	Unknown
City Hall, Albany . . . . .	Unknown	Little Falls, Mohawk River . . . . .	Jackson	Trenton Falls . . . . .	Wood
City Hall, New York . . . . .	Ridgway	Log Cabin (Harrison Campaign) . . . . .	Ridgway	Upper Ferry Bridge, over Schuylkill . . . . .	Stubbs
City Hotel, New York . . . . .	R. S. & W.	"Lovejoy" (Anti-slavery) . . . . .	Unknown	U. S. Coat of Arms (floral border) . . . . .	Unknown
Columbia College . . . . .	R. S. & W.	MacDonough's Victory . . . . .	Wood	Valley of Shenandoah from Jefferson's Rock, View near Philadelphia . . . . .	Unknown
Columbus (type "B," Barber) . . . . .	Adams	Mendenhall Ferry . . . . .	Stubbs	Washington & Lafayette Portraits . . . . .	R. S. & W.
Columbus (type "E," Barber) . . . . .	Adams	Narrows, Lake George . . . . .	Ridgway	Washington Memorial . . . . .	Unknown
Columbus (type "G," Barber) . . . . .	Adams	Newburg, Hudson River . . . . .	Clews	West Point, Hudson River . . . . .	Wood
Columbus (type "H," Barber) . . . . .	Adams	New York, Arms of . . . . .	Mayer	White House, Washington . . . . .	Clews
Columbus, Landing of . . . . .	Jackson	Niagara Falls . . . . .	Adams	Wilkie, Christmas Eve . . . . .	Clews
Conway, John, House . . . . .	Unknown	Ocagon Church . . . . .	Ridgway	Wilkie, The Errand Boy . . . . .	Clews
Conway, N. H., view near . . . . .	Adams	Ontario Lake Scenery . . . . .	Heath	Wilkie, The Letter of Introduction . . . . .	Clews
Erie Canal, Albany . . . . .	Clews	Penn's Treaty . . . . .	T. Green	Wilkie, The Valentine . . . . .	Clews
Erie Canal, Buffalo . . . . .	R. Stevenson	Penn's Treaty (plain border) . . . . .	T. Green (?)	Woodlands, near Philadelphia . . . . .	Stubbs
Esplanade, Castle Garden . . . . .	R. Stevenson	Perry, Commodore, Memorial . . . . .	Clews	Woodlands (narrower border) . . . . .	Stubbs (?)
Fishkill, Hudson River, near . . . . .	Clews	Philadelphia Custom House . . . . .	Ridgway		
Fort Conanicut, Rhode Island . . . . .	Jackson	Pilgrims, Landing of the . . . . .	Wood		
Fort Edward, Hudson River . . . . .	Clews	Pittsfield, Mass., Winter View . . . . .	Clews		
Fort Edward, Hudson River . . . . .	Jackson	President's House, Washington . . . . .	Jackson		
Fort Miller, Hudson River . . . . .	Clews	Quixote, Don, and Sancho Panza . . . . .	Clews		
Fort Montgomery, Hudson River . . . . .	Clews	Quixote — The Repose in the Wood . . . . .	Clews		
Franklin, experimenting with kite . . . . .	Unknown	Quixote (Yanguesian Conflict) Don Quixote senseless at the feet of Rosinante . . . . .	Clews		
Franklin's Tomb . . . . .	Phillips				
Fulton Steamboat (so-called) . . . . .	Unknown				

# Some Recently Discovered Early American Portrait Miniaturists

By FREDERIC FAIRCHILD SHERMAN

TO the list of early American portrait makers, especially miniature painters, I am now able to add the names of a number of artists heretofore unrecorded as miniaturists, and to present examples of the work of several, which will convey some idea of their abilities.

## ALBERT GALLATIN HOIT

Albert Gallatin Hoit was born at Sandwich, New Hampshire, December 13, 1809. While a student at Dartmouth College, he showed a decided taste for art, and, soon after graduating in 1829, devoted himself to painting as a profession. In 1831 he was working in Portland, Maine; and he lived there, at Belfast, and Bangor, and St. John, New Brunswick, until 1839. In the fall of the latter year he moved to Boston, where he married and settled permanently. During the following spring he was commissioned to go to Ohio and paint a portrait of General Harrison.

Hoit spent the period from 1842 to 1844 in Europe, but returned in July of 1844. From the following autumn until his final illness and death (December 18, 1856) he continued his professional practice in Boston, his studio being on Summer Street near Washington. He executed many important commissions, including the full-length portrait of Daniel Webster now in the State House at Concord, New Hampshire. He likewise painted Edward Everett, Rufus Choate, John G. Whittier, John Quincy Adams, and others. Of his art, Daniel Huntington, the painter, said, "His portraits are remarkable for their faithfulness and quiet dignity. His landscape studies indicate a rare appreciation of the beauties of nature, and are much diversified in character."

While Hoit is remembered now almost wholly as a portrait painter, his few miniatures — mostly of himself and his immediate family — are of high quality and exquisite technique. He painted three self-portraits on ivory, one each in 1829, 1834, and 1838, the latter painted in oils. The miniature of 1834, which is signed and dated at the lower right *A. G. Hoit 1834*, is here reproduced (Fig. 1). Besides these self-portraits, he

painted, in 1834, a miniature of Miss Susan Ann Hanson, whom he later married. All these examples are now in the possession of a direct descendant, Mrs. Dorothy B. Jarvis of Brookline, Massachusetts, who kindly supplied me with the information concerning the painter's life and work.



Fig. 1 — SELF-PORTRAIT OF ALBERT GALLATIN HOIT (1834)  
Owned by Mrs. Dorothy Jarvis.



Fig. 2 — BY M. W. LYON (c. 1850)  
Miniature of Mrs. Parrott. One third of actual size.  
Owned by the author.

## M. W. LYON

About 1840, an artist signing himself or herself *M. W. Lyon*, was painting rather large miniatures on paper, in and about Bridgeport, Connecticut. Of this person I have been unable to secure any biographical data whatever. About a year ago, however, I found two of the miniatures of this *M. W. Lyon*. One represents a Mrs. Parrott of Bridgeport; the other her daughter. The first of the two is here reproduced about one third the size of the original. Both portraits are rather brilliant in coloring and have the appearance of copies from daguerreotypes. The artist shows Mrs. Parrott, who was a resident of Bridgeport, full-face, turned slightly to the left. She has black eyes. Her brown hair is parted in the middle and combed straight back, covering the ears, and she wears a bright blue hair ribbon. Her dress is black; and she has a red shawl over her left shoulder and a narrow lace collar about her neck.

## JOHN GREENWOOD

Mrs. Blankenship of Richmond, Virginia, owns a miniature of John Millington, on an oval ivory panel — two inches high by one and three-quarters inches wide — painted by John Greenwood. This artist, who painted both large oil portraits and miniatures, was born in Boston, December 7, 1727. He was apprenticed to Thomas Johnston, a Boston engraver, in 1742; and all of his American portraits were executed during the next ten years. In 1752 he went to the Dutch colony of Surinam, where he practised his profession for a like period. From Surinam he went to Paris and thence to England, where he died, September 16, 1792.

## WILLIAM DICKINSON

The Cleveland Museum of Art has, among its collections,



a miniature portrait of an unidentified man, painted on ivory, and signed and dated on the back *Painted by William Dickinson, Troy — 1836*. This miniaturist may possibly be one of the Connecticut family of Dickinsons, three of whom, Anson, Daniel, and Obadiah, were portrait painters, the first two making miniatures as well.

#### GERALDS HAYWOOD

In the Wadsworth Athenaeum at Hartford, Connecticut, occurs a miniature of Colonel Samuel Colt by a Gerald Haywood, whose history I have been unable to trace.

#### PAULING—OF ALBANY

Another practitioner of the exquisite art, who was working in Albany, New York, in 1820, was named Pauling. An example by him, representing Mr. Tyler, a brother of President John Tyler, is inscribed on the reverse, *Pauling-Albany, November 1820*. It was given to the present owner's great aunt after she had nursed the wife of President Tyler in that lady's last illness.

#### H. RUSSELL

A miniaturist by the name of H. Russell was working in Boston in the 1860's. I have a specimen of his handiwork in the way of a bust portrait of Colonel James A. Shaw. It is an upright oval ivory panel, measuring two and one-half inches high by two inches wide, and is signed at the right with the monogram *H.R.* Shaw is shown in military dress, full-face, turned slightly to the right.

#### QUINTON

A second miniaturist whose first name we do not as yet know was one Quinton, who worked about 1800. I have seen but one of his works, representing a Mrs. Burroughs, aged 92, said to have been painted in 1804.

#### JOHN A. WOODSIDE

In Philadelphia in the days of the old Volunteer Fire Department, about 1830 to 1850 there was a coach painter by the name of John A. Woodside, who, in the estimate of his fellow citizens was a "famous painter." He was much employed in decorating engines and hose carriages as well as in painting flags and banners. The late Charles Henry Hart said of his work that "His finish was as elaborate as the old Dutchmen and his out-of-door work was painted with a medium that ensured its lasting." Woodside is known to have painted at least one

miniature — here reproduced — once in the collection of Mrs. Lucy Wharton Drexel. It represents Abraham Woodside, who, it is believed, was a brother of the artist, — a youngish man with brown hair, wearing a dark coat, blue and white vest, and white neckerchief. The miniature is on ivory, and is interesting for its local associations. It is, however, said to be "not significant as a work of art."

#### C. K. PALMER

Another New England portrait painter and miniaturist, working in Connecticut in the second quarter of the nineteenth century, was one C. K. Palmer, by whom I have seen one signed and dated oil portrait of 1842 and two miniatures, one of them signed. This latter is reproduced herewith. Besides these works, I am familiar with a number of both oils and miniatures which I believe may be safely attributed to Palmer.

Of this artist's miniatures, there is one of Ralph Salton, formerly in the collection of William Whiting Nolen, which is rather finer than that chosen for reproduction, but unsigned.

#### LUTHER TERRY

Luther Terry, a Connecticut portrait painter, born in Enfield in 1813, made miniatures on occasion. Two of these, both signed with the monogram *L. T.* in script, representing two young ladies, probably sisters, have recently come into my possession. Terry, who was, in all probability, one of the famous Connecticut family of clockmakers of the name, studied first under Philip Hewins, but, in 1838, went to Italy, where most of the remainder of his life was spent.

#### GEORGE P. A. HEALEY

The well-known portraitist, George P. A. Healy, painted a few miniatures. From his hand I have one diminutive example on a circular ivory panel, about one and three-quarters inches in diameter, representing Frances Sargent Osgood, the wife of the artist Samuel Stillman Osgood, who achieved some distinction as a writer of both prose and

poetry. This miniature was painted abroad at some time between 1835 and 1839. Formerly it belonged to Charles Henry Hart, the authority on early American portraiture. The work is delicately and beautifully painted and shows a finely modeled head, full-face, eyes to the spectator. The black hair is parted in the middle, brushed straight back

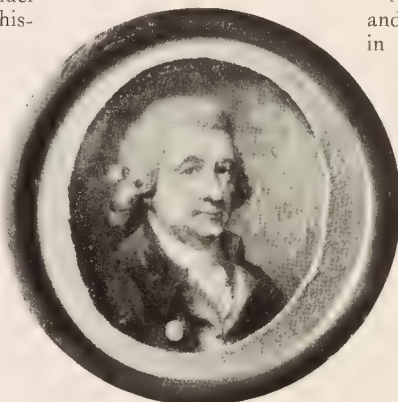


Fig. 3 — BY JOHN GREENWOOD (1727-1792)  
Miniature of John Millington. 2" x 1 3/4" (sight).  
Owned by Mrs. Blankenship.



Fig. 4 — BY PAULING, OF ALBANY (c. 1820)  
Miniature of the brother of President John Tyler.  
Privately owned.



Fig. 5 — BY H. RUSSELL (c. 1860)  
Miniature of Colonel James Shaw, Jr.  
Owned by the author.

site effect of softly clouded blue sky, touched with the rosy light of dawn.

ELIZA WAUGH AND  
R. LE GRAND JOHNSON

Quite lately I saw advertised by a dealer in old books a miniature on ivory, said to be of John C. Calhoun, with an old label on the back of the frame, reading *Waugh, Miniature Painter, Mobile, Alabama*. This was, I think, unquestionably Eliza Waugh, wife, or widow, of Samuel B. Waugh, and a portrait painter of Philadelphia. I also have record of a miniature of George Washington by one Reuben LeGrand Johnson, which was sold at auction by Henkels in Philadelphia several years ago. I have found no data as to the painter's life.

HENRY DE BARRAC

Henry de Barrac, a native of Guyenne, France, who suffered the loss of a fortune in the French Revolution, found refuge in Charleston, South Carolina, where he supported himself during the last years of the eighteenth century by painting miniatures of his fellow citizens. He died, September 3, 1800, in Charleston, and his obituary appeared two days later in the local *City Gazette* of September 5.

J. LACON

Among the historical relics belonging to Ellen Duane Davis, great granddaughter of Benjamin Franklin, which were sold by Stan. B. Henkels, in Philadelphia, June 6, 1924, was a small, well painted miniature of a young man, believed to be George Washington, signed and dated *J. Lacon, 1755*. It had been found in an old envelope, on which was written *This the water color Portrait of George Washington, Painted by J. Lacon the year A.D. 1756*.

behind the ears, and gathered in a knot on the head. The eyes and eyebrows are dark, and the cheeks, rose-tinted. The background is an exqui-

Close scrutiny of the portrait reveals a certain suggestion of what one might readily suppose Washington looked like in early manhood. If the miniature is an actual portrait of Washington, it antedates by several years what is now considered the earliest portrait, which was painted by Charles Willson Peale.

Whoever the sitter, the miniaturist, of whom we have no other record whatever, is one more obscure practitioner of his art in Colonial days in this country. It has been surmised that he may have been a Frenchman, captured by the British under command of Washington during the French and Indian War, who, impressed by Colonel Washington's appearance, amused himself painting this portrait.

WILLIAM JOSEPH WILLIAMS

William Joseph Williams, who was born in New York in 1759, and died in Charleston, South Carolina in 1823, is another of our early miniaturists. The grandson of this artist owns one of his works, an upright oval ivory of Miss Bissell. It measures two and three-quarters inches high by two and one-quarter inches wide. It offers a bust likeness, three-quarter face to the right, of a

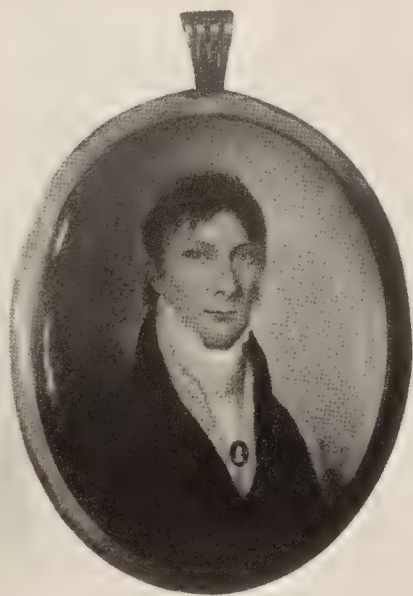


Fig. 6 — BY JOHN A. WOODSIDE (c. 1830)  
Miniature of Abraham Woodside.  
Formerly owned by Mrs. Lucy Wharton Drexel.

young lady with brown hair, blue eyes, and fair complexion, in a white décolleté Empire gown. Beside this miniature, there is a pastel portrait of George Washington by Williams, in the Masonic Lodge at Alexandria, Virginia.



Fig. 7 — BY C. K. PALMER (1833)  
Miniature of a man.  
Owned by A. P. Howard.



LEWIS CLEPHAN; JOHN SPRING; HARTSHORNE  
 Lewis Clephan, a Connecticut miniaturist, was practising there as early as 1787; John Spring was painting miniatures in Charleston, South Carolina, about 1796; and, in the early part of the

nineteenth century, one Hartshorne, whose first name we do not know, was working in New York City.

I have been unable to identify any examples of the work of De Barrac, Clephan, Spring, or Hartshorne.



Fig. 9 — ATTRIBUTED TO G. P. A. HEALY (1811-1850)  
 Miniature of Mrs. Samuel Stillman Osgood. Painted between 1835 and 1839. Formerly owned by Mrs. Sarah C. Howland Ford, of Morristown, New Jersey, niece of the second wife of S. S. Osgood. Owned by the author.

NOTE.—According to Foster's *Dictionary of Painters of Miniatures*, J. Lacon was an English artist, who owned a puppet show at Bath. The portrait reproduced in Figure 10 could, conceivably, represent Franklin's illegitimate son William; but by no means George Washington.—THE EDITOR.



Fig. 8 — BY LUTHER TERRY (1813-?)  
 Unidentified miniature.  
 Owned by the author.



Fig. 10 — BY J. LACON (1755)  
 Miniature signed and dated by the artist. Supposed by some to represent George Washington. Sold among the historical relics of the great-granddaughter of Benjamin Franklin, June 16, 1924, at Philadelphia. Privately owned. See note opposite.

## Shop Talk

By BONDOME

TO Messrs. Rubin and Kaufman, of Boston, I am indebted for opportunity to photograph — on the hoof, so to speak — several examples of Continental European peasant furniture, gathered last summer in the Scandinavian Peninsula, and duly imported into this country. These pieces are interesting on many accounts. In the first place, they show pretty conclusively that, given similar materials, similar simple tools, and similar average standards of living, humble folk, the world over, will think in very similar general terms when they come to making household furniture for themselves. At the same time, in matters of particular detail, each nationality will almost certainly express an individuality of its own.

It would take months, perhaps years, of careful study to enable anyone to differentiate clearly between all the types of, say, Scandinavian peasant furniture and corresponding types of other northern European peasant stuff. I shall have to assume that all the items pictured here are Swedish, because I am told that they all came from Sweden. There can be no question as to their antiquity and their fascination. Their resemblance to some things American is obvious; and yet their differences from American types seem to me, in most cases, pronounced.

Take, for example, the great trestle table of Figure 4. It might easily pass for an early American so-called trestle table — particularly since authenticated specimens of the latter exist in too small number to offer accurate basis for comparison.

Two facts, however, are observable concerning the Swedish example. Its key blocks and the tenon which they secure are used with a joyous realization of their decorative as well as their structural capabilities such as would never have occurred to a practical New England Yankee. Again, while this table is primitive in type and is made of soft wood — it is of pine throughout — it nevertheless represents *saw* technique rather than that *axe* technique which is even yet effective in rural America. In short, it is made entirely of wide, sawed boards. The American trestle tables with which I am acquainted run more to post-like supports and braces, such as might have been first hewn with an axe, or adze, before receiving the ministrations of a plane.

I have long harbored a suspicion that early American-turned chairs owe as much to Continental as to English tradition. The Swedish spindle chair shown here (Fig. 1b) is hardly to be differentiated from American Pilgrim-century types; yet, in its mingling of straight rails with molded edges, and elaborately turned members, it differs materially from any early New England specimens of my acquaintance. The wood, too, is different from that used for such pieces in the Colonies. This example, by the way, is painted a bright red.

What is true of this chair is largely true of the settee of Figure 5. Here again we observe a curious mixture of turned and squared members with an X support that suggests certain Pennsylvania-German tables.

I doubt that anyone would mistake the three chairs of Figure 2 for New England types; but, except for material, they might be mistaken for Pennsylvania specimens. *ANTIQUES* for May, 1924\* published a number of wainscot chairs in walnut which had been exhibited at Chester, Pennsylvania. They were curiously un-English in their implications. I am inclined to surmise that, though they were undoubtedly made in Pennsylvania, their production was governed primarily by old Continental tradition, either German or Scandinavian.



Fig. 1 — TABLE AND CHAIR  
Left — Elliptical single gate table with split leg.  
Right — Swedish spindle chair (painted).

Probably no one would suggest a Pennsylvania origin for the interesting little split gateleg elliptical table of Figure 1a. It is entirely of pine. Specimens similar to this have been turning up here and there as Connecticut Dutch, or Hudson River Dutch discoveries, without much regard to the probability that Dutch tradition would almost certainly call for the use of hard wood instead of pine for turned elements.

Of the two cupboards of Figure 3, that at the right is dated 1786. That at the left is much earlier. It is difficult to understand how even the most casual observer could confuse such cupboards with Pennsylvania types. Yet confusions do occur.

The few types here reproduced by no means exhaust the varieties of Swedish furniture in the market. Hanging cupboards—large and small—are abundant. Most of them are heavily painted and have their doors hung on strong strap hinges with



Fig. 2 — SWEDISH WAINSCOT CHAIRS  
\*See *ANTIQUES*, Vol. V, p. 222.

rivet heads showing on the outside. There are chairs in variety—some, quite Dutch in type, of maple.

Even a cursory examination of this Swedish furniture reveals its indebtedness to the styles of other European countries. Yet the pieces here pictured possess a marked individuality. They are well worth the attention of collectors—particularly those who are chiefly concerned with the decorative aspect of their purchases. A good many Swedish specimens are to be had among the antique shops throughout the country, at prices which are generally materially less than those asked for American items of corresponding grade and antiquity. When they are sold for what they are, I have no hesitation in recommending their purchase. And the same thing holds true of Swiss, German, and other similar kinds of foreign furniture.



Fig. 3 — SWEDISH CUPBOARDS

The past month's sales have, on the whole, been less significant than those of the month before. Some have been held to settle personal estates and, incidentally, to relieve them of collections of various kinds. Such a sale at the American Art Galleries, February 15-19, disposed of close to 1600 items, including glass, some attractive Georgian silver, much furniture, various textiles—some of which brought good prices—and a miscellaneous lot of pictures. To anyone with discrimination and the patience to sit on the side lines through many sessions, such sales are certain to yield interesting opportunities.

Despite the average purchaser's fondness for dates—correct or not—the compilers of the *Catalogue* of the Ton-Ying collection, sold at the American Art Galleries, February 4-5, resolutely omitted exact period attributions for most of the rose quartz, lapis, and coral small Chinese sculptures offered. These items sold strictly on their merits, and brought, I hope, the prices they deserved. Among the corals were some daintily fantastic "Long Elizars," carved in conformity with the branching shapes of the material. A dragon boat, in pink coral, brought \$1400; and items in quartz and crystal from \$1000 up. Porcelains, enamels, jades, and the like, of specific attribution made up the balance of a collection which included a number of rarities.





Fig. 4 — SWEDISH TRESTLE TABLE (Pine)

At the Anderson Galleries, February 4-5, the collection of furniture, tapestries, and fabrics of the Archduke Leopold Salvator was sold. Best prices were received for the textiles. The furniture, most of it distinctly foreign in character, deserved better consideration than it received.

The late John Quinn was a collector who, apparently, commanded means to satisfy an extraordinarily catholic taste. During his life he collected not only works of oriental art but paintings and sculptures by the extreme moderns, both European and American. Disposal of Mr. Quinn's collection at the American Art Galleries, February 9-11, was, therefore, an event of great importance as offering means of discovering how modernistic things will stand the strain of open competitive sale. On the whole they came off satisfactorily, though I observe few extraordinary valuations.

A masterly head of a boy in bronze (Number 689) by Matisse, brought \$350; a not remarkably competent bronze bust of the Duchess of Hamilton (Number 713) by Jacob Epstein fetched

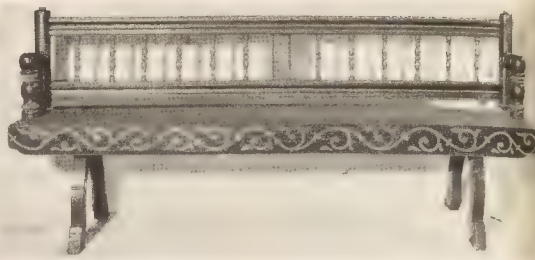


Fig. 5 — SWEDISH SETTEE

The back is reversible and turns on the two central supports at the end of the settee. This may facilitate using the settee as a crib for a child.

\$300. A marble group of a mother and babe, abstractly treated and looking somewhat as if they had been used for teething purposes, brought \$350. This, too, by Epstein.

The range of viewpoints illustrated by the paintings of the Quinn sale was almost unbelievably wide — wide enough to include such utterly different painters as André Derain, Jacques Villon, J. D. Innes, Jules Pascin. I note also Arthur B. Davies, whose rhythmic *Dancers* brought \$250; Charles H. Shannon, whose large portrait of Mrs. Granville Barker brought \$350, that of William Butler Yeats, \$625; Chavannes, whose early and rather academic *Beheading of John the Baptist* commanded the high price of the sale — \$8000; and that arch academician, Jean Auguste Dominique Ingres, whose stilted and rather silly *Raphael and the Fornarina* passed for \$4100. One of the greatest draftsmen of all time, Ingres, when he turned to the romantic, was likely to produce something about as emotional as a cup custard.

## London Notes

By F. C.

ARTISTIC London is, just now, agog over two new things. One is that surprising event — the coming of spring, which is always too marvellous ever to happen again, and yet always has happened, and may even occur a few times more. The other is the discovery, in Liverpool, of a collection of rare and valuable engravings by Nanteuil (1630-1678).

The fact that these priceless things have lain unrecognised all these years in the obscure annex to a City Library shows how dull we have been, for in the folios are portraits of the greatest interest, some of them quite unrecorded.

Nanteuil's was a romantic career. Living in Rheims, his native city, in the days of the Grand Monarch, he became involved in a dangerous liaison which necessitated his flight to Paris. Here his talents as an artist attracted the attention of the court. He drew and engraved portraits of Louis XIV and of Cardinal Mazarin, as well as of many other notables of the day; made a fortune, spent it *à plaine main*; and died in extreme poverty at the early age of fifty. Now the collector is considered lucky who has even one of his powerful prints.

Speaking of pictures, there have been some interesting sales lately. At Christie's the collection of the late William S. Marchant, of the Goupil Galleries, attracted many eager buyers, though the prices reached were, in the case of the water colors at least, much lower than had been anticipated.

At Sotheby's some sensation was caused by the sale of a hunting scene by George Stubbs, for £1180. Horses, of course, were

Stubbs' passion. For his celebrated *Anatomy of the Horse* he dissected dozens of animals, which, for this purpose, he kept in his dwelling, sometimes for six to eight weeks at a time! His London neighbors having risen in a body against this little whim of his, he was forced to betake himself to a farm in the country, where he worked with the assistance of a devoted housekeeper. Legends are still told about his prodigious strength, and how he was able, quite unassisted, to carry a whole dead horse upstairs.

One of the most comforting articles that has lately appeared in the British press began by giving some appalling statistics of the export of British art treasures to the States — estimated at about three millions a year. These exports include pictures, sculptures, tapestries, furniture, glass, old lace, and metal of all sorts. Of such things, since the Armistice, already twenty-one million lots have been sent over.

Should one read only thus far, one might assume that, in another year or so, England would be bled white; but not so. The writer, who is one having authority, tells us that "the great British storehouse appears to be barely touched." As long as we live, other people will be moving, or dying, or losing their fortunes, and, with each change in human lives, comes change in property.

I went to Canterbury this week to a sale at Sturry Court, one of the countryseats of the late Lord Milner. The place itself is a fine old manor of red brick, with the great tithe barns set directly in front, and, not far away, the oast house, where, in olden days,

the hops were prepared and the ale brewed for the lords of the manor.

One reaches the house proper through the graveyard of the ancient parish church, and, until the gaping throng had arrived, the scene was an idyllic one, a light wind stirring the ivy on the walls to a faint rustle, the water rushing over the old weir to the mill not far away, and an early robin hopping fearlessly toward me across the close clipped lawn — already green as May.

The sale began with a few hundred books — mostly historical and political classics, but all well bound and sold at ridiculous prices. I myself got fifty volumes, including twelve volumes of Schiller in half calf, for the equivalent of \$1.50. Then came the furniture. A pair of eighteenth-century semi-circular side tables fetched only \$60, while a set of seven painted beech chairs, eighteenth-century (we should call them Duncan Phyfe type, since they had most of his characteristics, including the fluted concave legs) brought only 14½ guineas (\$75). Just about as much, however, was paid for one modern wing-back.

As I came home, I decided that for a person with a car and time to trail about the country, following small rural sales, there are even more chances here in old England than at the New England "vendoos," where the world and his wife come from far and near.

"Little boxes!" "Little boxes!" "Little boxes!" Everywhere I go I hear people asking for little boxes. At the salesrooms, where they are often put up in lots of five or ten, they are bringing increasingly high prices. No doubt we shall all be carrying reticules ere long, to keep our little boxes in; wearing patches once more to furnish a *raison d'être* for our adorable patchboxes of Bilston and Battersea enamels, and taking to snuff as an excuse for the carrying of our snuffboxes of tortoise shell and gold, papier-mâché, or pinchbeck.

Collectors here are carefully hoarding all the bits of the last named mysterious metal that they can find, and before long it will be as costly as the fine gold it so remarkably imitates. It is strange that, since the days of the old man who invented it and whose secret died with him, pinchbeck has never been even approximated.

For some time the English collector seems to have enjoyed something of a monopoly of old glass; but, lately, many American enthusiasts have entered the field, and from now on the Englishman will have to look to his laurels. I was a guest at dinner not long ago, where every bit of glass (and on an English table there is a prodigious amount) was old Waterford — a noble sight but terrifying. I trembled lest the cup that certainly cheered, might also inebriate and end in fragments on the polished board! Some, I noticed had already been shattered and beautifully mended with rivets, a blemish which made their value still more apparent.

A new fad here, and one that seems bound to become more than a fad, is the collecting of old documents. In the periodical turnout of lawyers' offices, many an obsolete deed or will or marriage settlement is discarded. These are bought up eagerly by the bagful and, when gone through, are often found to be of interest, sometimes because of the signatures of famous persons, sometimes because the seals bear the impress of Queen Elizabeth's own royal ring, sometimes because the subject matter itself contains lost links of genealogy.

Two years ago in Oxford, the rector of a certain very famous college church gave my husband and me a huge coffer full of old records and indentures, which he asked us to look over. The top papers were not very interesting; but, as we got further down and the dates went farther and farther back, we found the script becoming difficult to decipher, until, when we reached church records of the time of Henry II, we found them as hard to read

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as if written in a foreign language. One item I remember was dated 1558, and read

For whipping ye dogges out of ye church . . . . . 3d  
For ale and kakes for ye bellman . . . . . 9d  
For ringing ye bells on ye accession of ye Queen Elizabeth . . 6d

Never have I so bitterly regretted my comparative honesty as when I took only a photograph of some of the rarest of these fine old documents, and advised the worthy rector to keep his coffer under lock and key!

## Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

L'ORFÈVRENERIE D'ÉTAI EN FRANCE: *Les Écuellés a Bouillon* by Adolphe Riff, Curator of the Civic Museums of Strasbourg, Librairie Istra, Strasbourg, 1925. 32 pages, 15 illustrations, 2 tables of marks.

BY *orfèvererie d'étain* M. Riff means the art of the jeweler applied to products of pewter. In France special care seems to have been exercised in the making of covered porringers of pewter, whose workmanship, in both elaboration and finish, is often closely analogous to that of silverware. Swiss and German porringers of the time — mainly the seventeenth and eighteenth centuries — are, by comparison, inadequately decorated and heavy, and offer pierced handles only, in contrast with the handles — sometimes pierced, sometimes decorated in relief — of the French porringers.

In his brief brochure M. Riff discusses the decorated pewter porringers of various French cities, considers local variations, and points out the progressive changes in design which occurred during a period of nearly a century. He offers illustrations of choice examples of the pewterer's art, and reproduces, as well, a number of marks characteristic of the cities where pewter-making flourished previous to the high development of earthen tableware.

EARLY AMERICAN POTTERY AND CHINA. By John Spargo. Author of *The Pottery and Potteries of Bennington*, etc. New York and London, The Century Company, 1926. 393+ xviii pages, 64 plates. Price \$4.00.

AMONG so many books now coming from the press which treat of the arts of the weaver, the potter, and the cabinet-maker, it is becoming more and more difficult to single out one and say definitely that it is the book of books on the subject — the one indispensable work for the collector's shelf. The field in any one of these arts is so extensive, so many vistas of charming light and shade invite to exploration that no man singly can hope to master it in all its aspects. He must choose his own bit of ground, study it until he know it thoroughly — knows something, also, of its relation to the subject at large, and then, if he will, set himself up as an authority.

Mr. Spargo, in his book, has elected to do this very thing. He addresses himself, not so much to the blasé and experienced connoisseur in American pottery and china, as to the fresh adventurer who has had his interest awakened, but is not yet familiar enough with the story of American ceramics to collect without diffidence and distrust. Mr. Spargo, to use his own phrase, writes as a hobbyist to hobbyists; and, for those who need a guide, philosopher, and friend to teach them how to distinguish the good from the bad, the fine from the spurious, one could hardly choose a more competent, friendly, trustworthy adviser.

He shows the novice at collecting how to identify and classify specimens intelligently, how to inform himself concerning their history, and their contribution to the development of ceramic art in America. The book is written in an engaging style and the earlier chapters are of absorbing interest even to the casual

reader who might not know the difference between a red clay flowerpot and an early Bennington demijohn.

There is a chronological list of Colonial potters and potteries — not complete, but embracing the best-known establishments whose products are still in existence; also a chronological list of early nineteenth-century potters — not complete but comprehensive; also a chronological list of American potteries from 1850 to 1876, which is claimed by the author to be the most comprehensive list and the most carefully compiled that has yet been published; not, however, necessarily complete. There is a delightful concluding chapter on "grotesqueries, satires, and jests" — an account of pieces in which the potter, like some tombstone engravers, amused himself by comments on the follies or weaknesses of the times or of his neighbors. In the appendix is a "key to identifying marks," a bibliography of works on early American pottery, and an excellent index.

#### RECEIVED FOR REVIEW

##### MINOR ARTS

COLONIAL LIGHTING. By Arthur H. Hayward. Boston, Little, Brown and Company, 1927. Revised edition. Price \$7.50.

##### METALS

L'ORFÈVRE D'ÉTAIN EN FRANCE. *Les Aiguères en Casque*. Par Adolphe Riff. Strasbourg, 1926. Pamphlet.

##### PRINTED ARTS

MAIOLI, CANEVARI AND OTHERS. By G. D. Hobson. Boston, Little, Brown and Company, 1926. Price \$20.00.

THE AMENITIES OF BOOK-COLLECTING. By Edward A. Newton. Boston, Atlantic Monthly Press, 1918. Price \$4.00.

IN QUEST OF THE PERFECT BOOK. By William Dana Orcutt. Boston, Little, Brown and Company, 1926. Price \$5.00.

JOHN TAYLOR ARMS. By Elizabeth M. Whitmore. New York, Privately printed, 1925. Pamphlet.

##### TEXTILES

COLLECTING HOOKED RUGS. By Elizabeth Waugh and Edith Foley. New York, The Century Company, 1927. Price \$2.50.

### Lectures and Exhibits

The Metropolitan Museum of Art has scheduled for April two exhibits which should appeal to persons interested in American miniatures and portraits. They are as follows:

Through April: American Portraits by James Barton Longacre and his contemporaries, Gallery K 37.

Until April 24: American Miniatures, Gallery C 31 A.

\*\*\*

Some idea of a sculptor's conception of the spirit of pioneer America may be formulated from the models of the *Pioneer Woman*, now on exhibition at the Reinhardt Galleries in New York. Twelve of the most important American sculptors have submitted bronzes in competition for the monument which E. W. Marland proposes to erect on the famous Cherokee Strip near Ponca City, Oklahoma.

These models will be on exhibition at the Boston Art Club until April 7, in conjunction with various European textiles shown by Edgar L. Ashley.

\*\*\*

The exhibition, *American Art on the Eve of the Revolution*, at Mount Pleasant, Philadelphia, will be continued throughout the year.

\*\*\*

A loan exhibit of religious art, including masterpieces of painting, sculpture, tapestry, and enamels is being shown until April 7 at the Seligmann Galleries, 3 East 51st Street, New York City. Important American collections, as well as many private individuals are contributing works by Raphael, Botticelli, Bellini, and others.



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- Old Glass: European and American, by N. Hudson Moore, with 265 illustrations . . . 10
- Early American Pottery and China, by John Spargo. Fully illustrated . . . 4
- The Art of Interior Decoration, by Grace Wood and Emily Burbank, with 32 plates . . . 3

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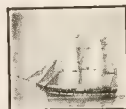
The following in Bennington pottery, referring the reader to Spargo's *Potters and Potteries of Bennington*:

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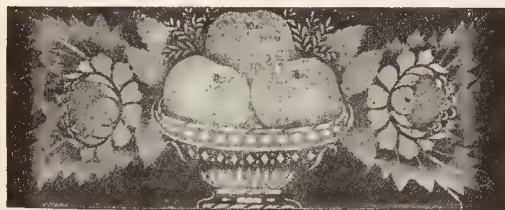
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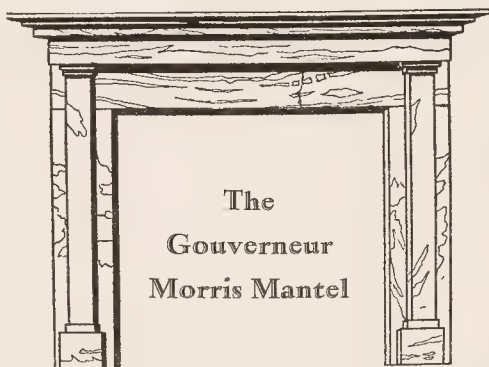
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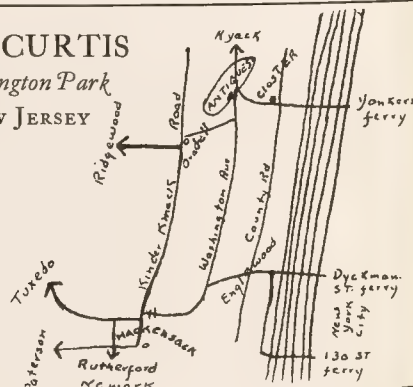
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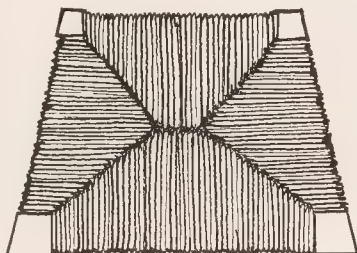
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Several fine pieces of scrimshaw  
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We will have on exhibition and sale  
an assortment of the finest  
iron and hardware for  
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Our New York shop will carry a  
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*Fine Cabinet Hardware*

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Sheraton Furniture in  
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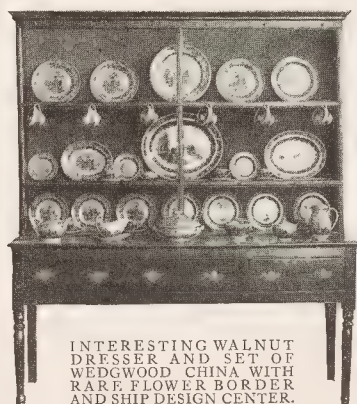
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"Representing the skill of individual  
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148 YORK STREET :: NEW HAVEN, CONN.  
One-half block from Yale's beautiful Harkness Memorial Group  
Everything Guaranteed as Represented

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SPRUCE, CORNER 18TH STREET  
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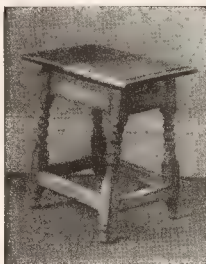
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ANTIQUES

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You are cordially invited to visit our workshop and showrooms to see the fine pieces we have in our regular stock. We also do restoring and re-finishing of antiques.

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Early pine one side gateleg table . . . . .	\$80
Pine baluster-turned slope-fall desk . . . . .	65
Serpentine-front pine and fir bureau . . . . .	80
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Oak Carver type chairs, one arm, four side, set . . . . .	135
Dough trays, occasional tables, water benches, bench tables,	
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OF

WORKS OF ART, ANTIQUES  
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Appraisals and Inventories compiled for Insurance, Probate,  
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THE FOLLOWING ARE A FEW OF THE  
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- A pair of Chippendale ladder-back chairs.
- A rare saucer-top table.
- A folding fire screen of wire, with painted  
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- Several early wooden dolls.
- 3 pairs of genuine old opalescent Sandwich  
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inscription: *Sacred to Nelson. Nelson's  
removed to the armies above.*
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with design of Chinese woman and cow.
- 2 matched pairs of old English silver de-  
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*A shop of authentic antiques less than thirty minutes from  
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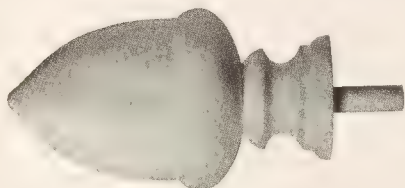
FRAME No. 5434, black and gilt. Made in three sizes  
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Not made in other sizes. Prices: \$5.00 — \$5.50 and \$6.00  
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*Send for illustrated Booklet of*

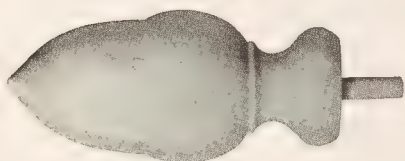
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No. 17



No. 16

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PLASTIC WOOD

*Old brasses repaired and missing parts replaced*

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This month we shall show a considerable number of unusual  
mirrors. There are rare courting mirrors, small painted and  
decorated frames, larger Chippendale mirrors, three Hepple-  
white frames, and a number of others of interest.

As usual we have about everything for the old-fashioned  
house, not only furniture, but paneling, feather boards,  
mantels, latches, hinges, door lights.

WE DO EXPERT REPAIRING AND MAKE  
REPRODUCTIONS TO ORDER

*Everything Guaranteed as Represented*





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has retired from the auction business and will hereafter conduct a Retail and Jobbing Shop of

### *Original Antiques*

at their old stand, where they will be pleased to have all interested in real antiques call at any time, as there are new lots coming in daily.

WE ASSURE YOU THAT PRICES WILL BE A TEMPTATION  
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HOPEWELL Telephone 89 NEW JERSEY

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Hunter's Stiegel Glass Book  
Blue diamond and daisy Stiegel salt  
Pink Staffordshire china  
Spatter ware

Historic Hopewell is 8 miles from Princeton, 13 miles from Trenton  
Good Roads

It is best to make an appointment  
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## *Antiques*

### WHOLESALE AND RETAIL

including rare pieces in furniture, clocks, china, glass, etc.  
I also handle

### *Empire and Victorian Furniture*

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Nothing Misrepresented

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Grandfather Clocks and Hooked Rugs*

Six genuine Sheraton armchairs  
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Sold as a set or singly.

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The Crossroads

NEW HAMPSHIRE

Established 1902

### *Illustrated*

Italian chest of drawers,  
serpentine front, richly veneered in mahogany and tulip wood, with inlaid rosettes. Date c. 1780.

### *Offering as Well*

A selection of unusually quaint and attractive chintzes suitable for many purposes.



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A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

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*"Little Beauty  
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*Descriptive catalogue  
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We invite you to inspect our stock of American antiques, constantly changing and being restocked from original sources of supply.

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## PUBLIC AUCTION OF

## Early American Antiques

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JOHN M. MITCHELL  
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BUSINESS is good with us and we plan to make it better. We are selling more hooked rugs all over the country and we are, therefore, buying more. At no time since we began have we had so large and varied a collection to choose from. Whatever size or design or color you may want, write us. We can help you.

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A pair of chairs similar to eight taken from the John Hancock House. Made about 1810. Acanthus leaf carving where leg and side join. Illustrated in *Furniture of the Olden Time* by Frances Clary Morse.

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7 Smith Court at 50 Joy Street  
BEACON HILL BOSTON



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11 LINDEN ST., PITTSFIELD, MASS.

*Near the Maplewood Hotel*

Sideboards, desks, tables, chairs, rockers, stools, clocks, mirrors. A good line of old glass and china. Currier & Ives and other old colored prints.





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AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-Brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

Expert Refinishing and Restoring. Inspection Cordially Invited.

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Mahogany commode, richly veneered, a truly beautiful piece from the old South; gorgeously embroidered wall panel, early eighteenth century, in old Gobelin colorings; a collection of trinket boxes and dolls' trunks, quaintly bound, lined with old wall paper, some with early newspapers.

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Everything Guaranteed as Represented

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*The Shop of the Two Young Men  
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*Lifts and Photographs on Request*

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## Genuine Antiques

Both in the rough and reconditioned

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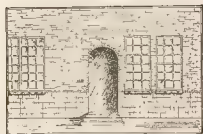
## BOOZ CABIN BOTTLE

E. C. Booz cabin bottle, perfect, complete with original cork and tin foil, everything except the beloved fluid, price \$80; bottle as described in Van Rensselaer's book, page 54: "Booz or Cabin Bottle (Wn)." On roof "E. Z. Booz's old cabin whiskey." Other side, "120 Walnut St., Philadelphia." Front of bottle shows door and three windows. Reverse: plain. Quart-amber. Collared mouth.

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870 Mountain Avenue

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INTERIOR DECORATOR  
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PLAZA 3357

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You will find many things worthy of your examination at *The Yellow House of the Archway*, such as a set of unusual Windsors, two fine tea tables, a very slender field bed, a complete tea set, and many other examples of the household goods of the Colonies, and of the early Republic. Of course, everything is warranted to be authentic.

GEORGE BATTEN 321 NASSAU STREET

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VISIT

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OF

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*Unusual Antiques for Particular People*

## Rare TUCKER PITCHER



Rich dark blue background—floral panels on sides—9½ inches high. *Perfect condition*

MANY OTHER GEMS—ORIGINAL AND GENUINE  
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1124 Pine Street, PHILADELPHIA, PA.

"The shop that guarantees."

## DEALERS

WE have added to our stock line of handmade Ball brasses many patterns of the Hepplewhite and Sheraton embossed pulls at prices to compete with the better class of machine made.

Being typically American in design, and finished in the natural antique colors for which our goods are noted, we feel sure that they will fill the demand for highest class goods at dealers' prices.

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## WILLIAM BALL & SONS

WEST CHESTER :: PENNSYLVANIA

MAPLE HIGHBOY : SHERATON BUREAU  
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PHYFE TABLE : ITALIAN CONSOLE SET

Desks, tables, chairs, looking  
glasses, clocks, china, glass,  
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EMMA L. THOMAS

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Between Taunton and Providence

## EARLY AMERICAN ANTIQUES



## THE LITTLE HOUSE ANTIQUe SHOPPE

EDITH HASTINGS TRACY FLORENCE ABBOTT BLAKE

STOCKBRIDGE :: MASSACHUSETTS

December to April : FLORENCE VILLA, FLORIDA



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How we disliked to hear of those Tucker cousins who always obediently went to bed on bread and milk. But then, who wouldn't be angelic having their supper out of Tucker china?

Mr. Edwin Atlee Barber once wrote, "There are no little Tucker heart perfume bottles in existence, but we have the mold in the museum." I told him that grandmother had one — now I have one, also — that and a beautiful nineteen-piece tea set are for sale in my shop.

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CHINA :: GLASS

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SOUTH ACTON :: :: MASSACHUSETTS

(Six miles from Concord)

*Everything Guaranteed as Represented*



ORIGINAL GATELEG TABLE IN OAK

Also many other fine specimens:  
Desks, cupboards, chests, tables,  
beds, chairs, settees, and clocks.

*Glass • Lustre Ware • Pewter*

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Petal design Sandwich compote; set of eight rose pattern goblets; set of six horn-of-plenty sauce dishes; Russian samovar; iron hall rack; seven-foot table; child's slat-back armchair; lamps, etc.

**A GOOD LINE OF HOOKED RUGS**

OPEN AFTERNOONS AND EVENINGS

**CHARLES E. COMINS**

*On Boston Post Road*

*One East Main Street*

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## THE CAMDEN ANTIQUE SHOPPE

Has on hand for this month a very fine Hepplewhite sideboard and two lovely knife boxes; a small walnut corner cupboard; some very early slope-fall desks; a Duncan Phyfe card table; a painting of Franklin, very fine; some rare Currier prints; a fine lot of Empire and Victorian furniture; old portraits and paintings of different subjects.

You will find my prices the lowest in the east. One call will pay you.

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HARRISONBURG, VIRGINIA

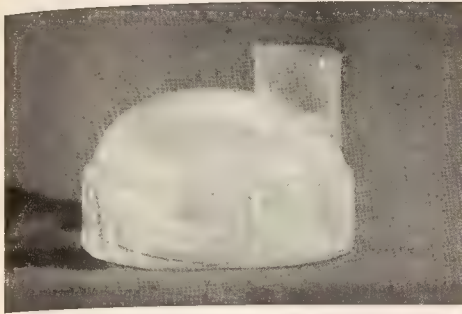
*In the Heart of the Shenandoah Valley*



The base and brasses of this dresser are entirely original, the top is partly restored with old pine of same date—about 1790.

You will enjoy a visit and ramble through this old colonial house of fourteen rooms, filled and furnished in quaint and genuine antiques.

*Everything covered by an exclusive guarantee.*



## FOUND

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Retail price, \$1.25 apiece.

See *Van Rensselaer*, Plate 71.

Antiques of permanent value; period furniture; prints; Stiegel glass; old flasks; etc.

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Showrooms: 1742 M STREET, N.W.

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English Bracket Clock by Thomas Carrington, London, 1730-60; ebonized cherry case; back plate of works beautifully engraved.

English Bracket Clock by John Baker, London, 1768-84; green lacquer case, Chinese decorations.

I HOPE that all clock enthusiasts who visit New York will find time during 1927 to visit my shop and view my interesting collection of over 1200 clocks.

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CLOCKS      MIRRORS      STOOLS

CURRIER & IVES PRINTS

SANDWICH GLASS      HOOKED RUGS

GODEY AND SHIP-PRINT LAMP SHADES

VARIETY OF LAMPS      SMALL TABLES

CHILDREN'S FURNITURE and LARGE STOCK  
of EARLY AMERICAN FURNITURE

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All the year

Summer only

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HERE is the last opportunity to buy a full line of early American antiques at cost, packed carefully and crated, and taken to my railroad station, and put on board the cars free for the month of April, 1927.

I have been buying heavily and must sell some at cost for the month of April to tide me over until summer. My terms are check with order — money will be refunded on all articles not satisfactory if returned in good condition within ten days, express prepaid. Check immediately returned if article is sold. All articles subject to prior sale. Photographs sent when wanted. Come, write, or telephone Harry Blanchard at

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Antique Oil Jars from France and Italy

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Salt Glaze Ware, Flower Pots, etc.

Normandy Animal Figures

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Booklet upon request

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Specializing in Early New England Furniture

Tall pine dresser, open shelves at top;  
corner cupboards; pine settle; old cloth  
loom; desks; chests of drawers; bureaus;  
tables; sets of chairs.

Everything Guaranteed as Represented



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EXCEPTIONALLY FINE SILHOUETTES *en grisaille*

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Early American Furniture

Hooked Rugs :: Prints

**WARREN WESTON CREAMER**

*On the Atlantic Highway between Bath and Rockland  
In Historic Waldoboro, Maine*

*Everything Guaranteed as Represented*



OLD CHINTZES  
TO DECORATE  
NEW ROOMS

Pink Toiles de Jouy  
Mauve Alsace Prints  
Fresh Flowered  
Chintzes  
East Indian Panels

In sufficiently large quantities for curtains,  
chair coverings, pillows, and screens.

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Many charming pieces for furnishing summer homes now on exhibition. All have been refinished during the winter months and are now ready for immediate use: Desks, bureaux, beds, dining tables, sets of chairs, and several sideboards.

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Inland State Road halfway between Boston and Plymouth

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at

313 E. BUFFALO STREET ITHACA, NEW YORK

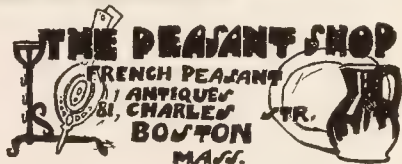
A complete collection of antiques will be sold at public auction on April 7, 8, and 9, beginning at 1.00 P.M. on each day of the sale. Among the articles to be sold will be many pieces of furniture in pine, maple, curly maple, cherry, and mahogany; 13 corner cupboards; 20 pine blanket chests of various sizes; several Hepplewhite and Sheraton bureaux; 2 inlaid swell-front bureaux; slant-top desks and secretary desks in cherry and maple; snake-leg and spider-leg candle stands; drop-leaf stands and tables; many mirrors and an unusually large assortment of chairs of all types. Other items on sale include many pieces of Sandwich and bell-flower glass, pink and copper lustre, old flasks, coverlets, quilts, pewter, Currier prints, and other articles not listed.

This varied assortment of antiques represents many years of collecting in this section of the country. All pieces listed will be sold to the highest bidder. This sale will give private collectors an opportunity to add to their collections, and will give dealers a chance to replenish their stocks at the beginning of the season.

313 E. BUFFALO STREET ITHACA, NEW YORK  
W. F. LARKIN



We have many interesting pieces of French Provincial furniture like the chair and table illustrated.



## CENTRAL ANTIQUE SHOP

*Wholesale and Retail*

WE HAVE THE MOST COMPLETE AND LARGEST STOCK  
OF ANTIQUES IN HUNTINGTON AND THE SOUTHWEST

Among our new offerings for spring you may find just the piece you are looking for. It will pay you to visit us early. We handle various kinds of glassware, chinaware, brass and copper, as well as furniture of different periods and woods. Lowest prices.

*Orders attended to promptly*

*Inquiries cheerfully answered*

1034 3rd Avenue, HUNTINGTON, W. VA.

Telephone 6419

## CATALOGUE of ANTIQUES

Our new 1927 Catalogue on Antiques—64 pages with many beautiful illustrations—will soon be ready. Hundreds of items listed, described, and priced. All illustrations made from pieces in stock. The protective and instructive value of the book is beyond comprehension. It serves as a guide book to prices, classifications, and authenticity for the amateur and dealer. All data, information, and illustrations are entirely different from any which appeared in our previous catalogues.

Throughout the book are interesting articles on the history of Colonial furniture, etc. Our 1926 catalogue was conceded to be the best catalogue on Antiques ever published. Our 1927 catalogue is still better. The contents and illustrations are indexed and classified, which makes the book quite complete.

It is on the press now and will be ready for delivery on April 10th, 1927. Price \$1.00 prepaid. Send for it today.

**BUCKLEY**

*Of Binghamton*

NEW YORK

## The LANCASTER ANTIQUE SHOP

25 Fayette Street, BOSTON

Telephone LIBERTY 8076

### A Shop Furnished Like a Home

Personally selected pieces of furniture, glass, hooked rugs, etc. Special values this month: A fine 4-foot post bed in curly maple, \$90; crotch mahogany bureau with twelve original rosette and ring brasses, \$75; wing-chair, \$250; interesting tall mantel clock, \$50; splendid maple and pine slant-top desk, perfect condition, \$175.

Everything Guaranteed as Represented

ONE of a pair of very fine nine-spindled, fan-back Windsor chairs, no restorations.

Notice of interest to glass collectors: Just found, some very fine New York State blown glass in emerald green; also a pair of jade green salts, marked *Jersey Glass Co.*; a very choice pair of pink Bristol glass vases; and a curly maple pedestal drop-leaf table.

JEMIMA WILKINSON  
ANTIQUE SHOP

Florence W. Upson

DUNDEE :: NEW YORK

Everything Guaranteed as Represented



Mrs. Randall Crawford



### The Covered Wagon Shop ANTIQUES

6404 EUCLID AVENUE CLEVELAND, OHIO

Curly maple chests; drop-leaf tables; side chairs and rockers; pine cupboards; blanket chests; hutch tables and desks; perfectly matched pair of small Chippendale mirrors.

## THE BLUE BOTTLE SHOP

Announces its Removal to

827 LANCASTER PIKE  
BRYN MAWR, PENNSYLVANIA

where it will continue to  
show some very unusual

*Early American Antiques*

## King Hooper Shop

73 CHESTNUT STREET :: BOSTON, MASS.

EARLY AMERICAN FURNITURE AND CONTEMPORARY DECORATIVE CRAFTS ON EXHIBITION AND FOR SALE.

FRANCES M. NICHOLS, *Manager*

Telephone HAYMARKET 0461

## O'HANA & DE CORDOVA, INC.

11 WATER STREET, NEW YORK CITY

Telephone WHITEHALL 1320



IMPORTERS  
**SPANISH**  
ANTIQUES  
REPRODUCTIONS  
RARE FABRICS  
MOROCCO LEATHERS AND  
POTTERIES  
WRITE FOR PRICES



SOME RARE  
AND  
UNUSUAL THINGS

in the shop of

MRS. ALBERT K. HOSTETTER  
10 South Queen Street LANCASTER, PENNSYLVANIA

Appointments Desirable

## The Pontil Mark Antique Shop

April finds in this shop a curly maple chest of drawers; 3 small chairs of curly and bird's-eye maple; a high four-post bed with curly maple posts and bird's-eye head board; a cherry and curly maple drop-leaf table; and an exceptionally fine tray-top, tripod table with snake feet, all in curly maple.

MRS. FRENCH

69 North River Street

WILKES-BARRE, PA.





A BENNINGTON hound-handled pitcher and many other similar pieces of pottery; also early stoneware crocks and jugs.

Cottage furniture in pine, maple, and cherry: chests, tables, stand, and beds.

Settees, day beds, coverlets, spreads and quilts.

Clocks, mirrors, glassware, and prints.

Call or write

## THE SAMPLER

53 Prospect Terrace : : CORTLAND, NEW YORK



### Whether You Buy or Browse

You will be welcomed. My collections are always interesting, always changing, and so many who come to browse stay to buy. You can't miss my shop — it has the most distinctive front on Charles Street. I invite your visit.

AUTHENTIC ANTIQUES HOOKED RUGS A SPECIALTY

Also Hooked Rug Repairing

L. DAVID 80 Charles Street BOSTON



For the month of April we offer:

Mahogany swell-front bureau, four claw feet, original brasses \$450  
Curly maple sideboard, Empire type . . . . . 300  
Small maple bureau, carved bracket feet, in the rough . . . 160  
Set of seven painted yellow Hitchcock chairs, original stenciling 225  
Sheraton cane-seat settee in maple, refinished . . . . . 250  
Large Chippendale mirror with eagle . . . . . 250  
A large assortment of rare hooked rugs and runners, also a large Brussels carpet with flower design; candle stands, tavern tables, shelves, mirrors, beds; pewter, lustre, china; Sandwich glass lamps.

Interior Decorating

Distinctive Gifts

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**The Blue Door**

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14 Prospect Street

East Orange New Jersey

Near Brick Church Station of D. L. & W. R. R.

## THE STEPPING STONE RETURNS HOME AGAIN

This is to announce to my friends and clients that I have retired from my city shop in New Haven and shall henceforth devote all my attention to the old STEPPING STONE at 277 Elm Street, West Haven, where I may at all times be found and where I shall maintain my excellent general collection of antiques. Attention is called particularly to

Small Cherry Lowboy  
Unusual Early Pine Desk  
Maple Slant-top Desk

Cherry Sheraton Inlaid Chest of Drawers  
Sandwich Glass Candlesticks and Lamps  
Pine Corner Cupboard

Finely Carved Field Bed of  
Delicate Proportions  
Prism Lamps

MARIE GOUIN ARMSTRONG

277 Elm Street

WEST HAVEN, CONNECTICUT



One of an Important Pair of fine Cloisonné Koros on Gilt Elephant Head Supports and Surmounted by Gilt Kylin. Stands 2 feet 11 inches from ground and is 2 feet in diameter. Turquoise, red, blue, and yellow enamels. Eighteenth century.

## Antiques from Great Britain

Old English Furniture Cottage Oak  
Old Chinese Porcelain Hardstone Carvings  
Old Decorative Items in Large Variety

JADES AMBER CRYSTAL

*Trade enquiries especially solicited*

# EDGAR:

W. H. ADGEY EDGAR

41 DUKE STREET, OXFORD STREET, LONDON, W. England

(On way to Wallace collection—Side of Selfridge's)

One small curly maple Governor Winthrop slant-top desk, ogee feet, fine interior, with fan.

One maple roundabout chair in the rough.

One Flemish chair, perfect condition.

One maple banister-back chair.

One Pilgrim armchair.

One mahogany grandfather clock, brass, eight-day movement, bonnet top.

One mahogany Hepplewhite swell-front dresser, original brasses.

One copper-plate quilt, unused condition.

One blue and white coverlet, twenty-eight eagles, with maker's name and date 1833 in corners.

One Hepplewhite cherry inlaid candle stand, spade feet.

One curly maple spider-leg candle stand.



CHERRY HIGHBOY

Broken arch top, original brasses. Size: 6 feet 9 inches tall; 34 1/4 inches wide; 17 1/4 inches deep — an attractive size.

*Everything Guaranteed as Represented*

## E. C. HALL

145 Longmeadow Street

LONGMEADOW, MASS.

*On Main Route from Boston to New York. Three blocks from Springfield Line. Look for 145 on yellow sign.*



## QUEEN ANNE SECRETARY DESK

of beautiful burled walnut  
in original condition

## AN EARLY ITALIAN HUNTING MIRROR

Very unusual

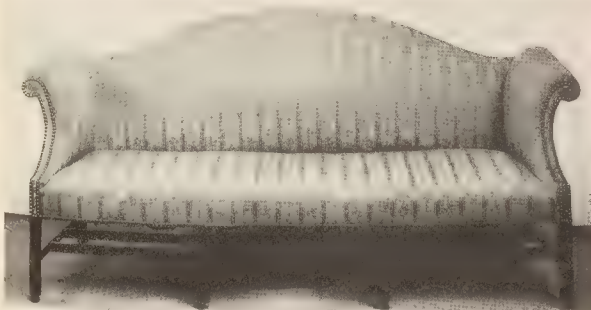
## Mrs. Cordley

*Authentic Antiques*

1319 CONNECTICUT AVENUE

WASHINGTON, D. C.

*Everything Guaranteed as Represented*



## FINE HEPPLEWHITE SOFA

COVERED IN DAMASK. EXCELLENT

ORIGINAL CONDITION



OUR customers enjoy the rare privilege of paying only first profits on their purchases because we buy at the source and sell direct. It will pay you to examine our stock frequently for new discoveries — they stay but a short time in our shop.

WINICK & SHERMAN

613 Lexington Avenue

NEW YORK CITY





There is an open road on the Daniel Webster Highway, right to our shop. Visit us now and see some of our winter "finds" before they are sold. Especially interesting just now is a curly maple bedroom set consisting of a bed, four-drawer bureau, highboy, slope-top desk, dressing table, and tripod candle stand.

### The Webster Place Antique Shop

FRANKLIN

NEW HAMPSHIRE

On the Daniel Webster Highway, 70 Miles North of Boston  
15 miles from Concord

Everything Guaranteed as Represented

### Early American Antiques



Eighteenth century pine mantel with shelf, and rare cast-iron fire frame

FURNITURE HISTORICAL CHINA  
OLD SILVER PANELING MANTELS

HOOKED RUGS  
Wholesale and Retail

## S. SEROTA

446 Madison Avenue

NEW YORK CITY

Branch: PORTLAND, MAINE

### It is Judgment that Differentiates

NO one can monopolize the sources of antiques. If a dealer keeps alert, gets about frequently, and is known for fair dealing, he sees much of what others see. His opportunities to buy are similar to theirs.

That which makes one dealer's stock different from that of another, therefore, is not opportunity but judgment.

Judgment serves in determining what is good, what is right in price, what is qualified to please a critical public taste. Courage pays the necessary cost of quality, and refuses to endanger reputation for the sake of easy profit.

With me, judgment has been developed by years of experience in both wholesale and retail dealing in antiques and by world-wide travel as a collector. And I still have courage to avoid the Victorian.

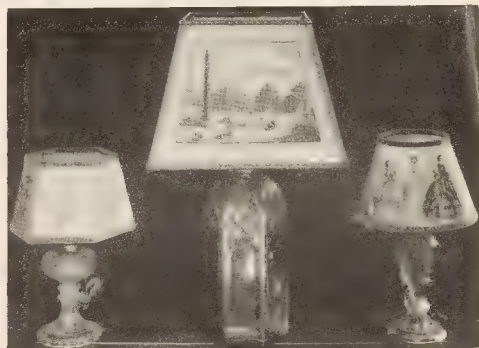
I invite inspection of a really important and highly distinguished collection.

## D. A. BERNSTEIN

Adams Corner, Post Road

SOUND BEACH

CONNECTICUT



### Lamps and Shades

ILLUSTRATED: Left, Sandwich glass lamp, \$7 wired; flower shade, \$8. Center, Pickle jar lamp (old), \$12 wired; square shade, cut-out windows, \$15. Right, Sandwich glass lamp, \$7 wired; Godey lamp shade, \$5.

Each of these lamp shades can be ordered in all sizes:

Godey, with one print	Flower	Cut out windows, square, on parchment
6 in. . . . \$4	8 in. . . . \$ 8	8 in. . . . \$10
8 in. . . . 5	10 in. . . . 10	10 in. . . . 12
10 in. . . . 6	12 in. . . . 12	12 in. . . . 15
		15 in. . . . 18

## OX BOW ANTIQUE SHOP

130 Charles Street, BOSTON, MASS.

## Oak Tree Studio



A number of choice antiques to be sold this month to save moving them to a larger studio: Curly maple chest of drawers; tip-and-turn cherry table, snake feet; cherry slope-top desk; mahogany sewing table; walnut corner cupboard; English oak table, hand-carved; and many unusual genuine antiques.

RUTH KNOX

529 Third Street NIAGARA FALLS, N.Y.

FOR April I have a few mahogany carved post bureaus; walnut armchairs, and sofa; mahogany card tables; spool bed.

Everything crated free

Write me your wants

J. RAYMOND BLINN

18 LOCUST STREET, HAVERHILL, MASS.

Everything Guaranteed as Represented

SHERATON  
MAHOGANY  
ACCOUNT-  
ANT'S DESK.  
ORIGINAL  
BRASSES ON  
DRAWERS  
AND FEET.  
FINE CAB-  
INET WORK.



### Antiques Wholesale

Early American Chairs, Tables, Desks, Glass, China, Mirrors, Andirons, Clocks, Hooked Rugs. Fluid Lamps and Kerosene Lamps a Specialty.



ESTHER CATLIN

Antiques

210 WEST 8th STREET, PLAINFIELD, N.J.

Telephone Plainfield, N.J., 4446-W

Everything Guaranteed as Represented



### SHERATON CHAIRS

(Illustrated)

Original, except seats and paint. Painted black, as originally, with gilt decorations. Price for two, \$60.

A pair of good maple chairs, Sheraton type, backs have three dainty flat-shaped slats, flat-shaped front stretcher, new rush seats, old paint cleaned off. Pair, \$25. A pair of alabaster vases, fine old color, 28 1/2" high, \$40. A vase-back arm rocker, good turnings, \$25. A set of six rush-seated chairs, original stencils and seats, newly varnished and rubbed, \$85.

Andirons, hand-wrought, brass finials, \$20. A dressing glass, mahogany veneered, ogee drawer, ball feet, 27" high, refinished, \$30. A bow-front cherry chest of drawers, good old cabinet-work, refinished, \$100. A mahogany drop-leaf table, carved legs, 3' 2" by 4' 6", refinished, \$80. Crating charges at cost.

A large stock of antiques in the rough. Special prices to dealers

AGNES T. SULLIVAN 24 Steel Street, AUBURN, N. Y.  
FINGER LAKE REGION

Everything Guaranteed as Represented

DEALERS, collectors, and others interested in old-time treasures — be sure to visit my shop. Shipments of unusual and beautiful things — bureaus, desks, clocks, tables — are arriving regularly, all genuine and attractively priced.

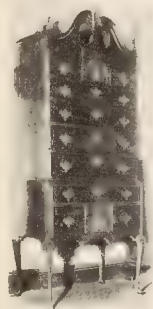
M. C. MEADE

Wholesale — Importers to the Trade — Retail

Established 1904

662 Lexington Ave., NEW YORK CITY

BRANCH — 19 Prospect Place, Plainfield, N. J.



OLD maple highboy in fine restored condition, has old handles and is original in every respect.

Come in and see my stock — you may find many things that you have been looking for.

F. S. CAPOZZI

337 Bloomfield Avenue

MONTCLAIR, NEW JERSEY

L. J. GILBERT, Auctioneer  
of LEBANON, PENNSYLVANIA

announces  
4 ANTIQUE AUCTIONS 4

The H. H. SHIRK COLLECTION OF ANTIQUES to be sold at auction on Monday, Tuesday, and Wednesday, April 18, 19 and 20, 1927, at ESHBATA, PENNSYLVANIA, in the OLD BAND HALL situated between Locust and Grant Streets.

GILBERT'S ANNUAL SPRING SALE — 4 SALE DAYS 4 Monday, Tuesday, Wednesday and Thursday, MAY 23, 24, 25 and 26, 1927. At Gilbert's Store, corner 5th and Lehman Streets, Lebanon, Pennsylvania.

The IMPORTANT COLLECTION of EARLY AMERICAN ANTIQUES of the Late W. F. SHELLEY to be sold at auction at the Late Residence of W. F. SHELLEY in NEW OXFORD, PENNSYLVANIA on the LINCOLN HIGHWAY, between York and Gettysburg, 3 sale days: Monday, Tuesday, and Wednesday, JUNE 6, 7, and 8, 1927.

The FRANK ARTZ COLLECTION of ANTIQUES of ONO, PENNSYLVANIA to be sold at auction at KLEINFELTER'S AUCTION ROOMS, corner 7th and Willow Streets, LEBANON, PENNSYLVANIA on Monday, and Tuesday, JUNE 13 and 14, 1927.

The above sales are all under the direct supervision of L. J. GILBERT of LEBANON, PENNSYLVANIA. Descriptive circulars of these sales will be mailed upon request. Have your name placed on the L. J. GILBERT ANTIQUE SALE MAILING LIST. Write L. J. GILBERT, LEBANON, PENNSYLVANIA



# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

OLD BRASS ANDIRONS; wingchair, sofa, suitable for Georgian room. Grandfather clock, Windsor stool. Send pictures and full information. J. M. BLOSS, Titusville, Pennsylvania.

CURRIER PRINTS: Bought, sold, and exchanged. Also marked American pewter, and rare glass wanted. FRANCES EGLESTON, 42 West Fifth Street, Oswego, New York.

OLD SILVER SPOONS and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

## FOR SALE

EARLY VISITORS TO WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut will be able to select the choicest of the large collection of authentic antiques gathered during the winter.

ANTIQUA HOOKED RUGS: Largest collection in Connecticut, at one-half usual retail prices. Authentic American antiques. Personal inspection invited. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

NOTE THESE DIRECTIONS: Look for the Round Sign *Boston Post Road*, exactly two miles east of *Westport, Connecticut* Post Office. The Red Shop on the Hill. WAKEFIELD ANTIQUES. Visitors will enjoy this unique shop and its larger varied collection of Genuine Antiques.

SPOON RACK with rat-tail wooden spoons; pair of early tin chafing dish stands; beautifully mounted flintlock pistol, London, 1799; early lighting fixtures, including horn lantern. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkensburg, Pennsylvania.

HOWARD'S OF YORK will hold their annual spring auction on Monday, May 9th at their residence, 1243 East Market Street, York, Pennsylvania. Circular describing many of the very interesting articles gladly mailed on request.

GAZING BALL; pair of opal candlesticks; historical cup plates; samplers; pair of lacquer brackets; pair of brass prism lamps; iron watch stand. H. ANNIS SLAFTER, Belmont, New York.

ATLAS, maps hand-colored, 1831-1837; lustre set, six pieces, lavender; rare Bunker Hill cup plate; purple salt. MRS. MARTIN RICE, Barre, Massachusetts.

BLUE DOLPHIN JAM DISH; glass sauce dishes; silver teaspoons; Sheffield candlesticks; curly maple stand; oak chest dated 1775; six stenciled chairs, wonderful condition. YELLOW CAT SHOPPE, MARTHA KINGSBURY COLBY, 4 Church Street, on the Common, Bradford, Massachusetts.

PAIR OF BRASS LAMPS, \$50; mahogany dressing mirror, inlaid, \$20; maple table, two drawers, \$45; pair of mahogany foot stools, \$22. THE IRON GATE, Fort Edward, New York.

WONDERFULLY BEAUTIFUL MAPLE HIGHBOY, guaranteed genuine, claw and ball feet, bonnet top, three flames, old brasses, perfect condition, \$450. HARRY OLIPHANT, Bridgeport, Connecticut.

EIGHT-PIECE DINING SET in curly maple, re-finished, \$550; curly maple bench, \$100; open-face pine corner cupboard, 80 x 42 inches, \$75; pair of choice three-mold decanters, \$75; gold band tea set, \$50; early wagon seat, \$35; cherry stand, two curly maple drawers, \$18; pair of gold leaf cornices, \$7.00. List—photographs. LOG CABIN ANTIQUES, Dundee, New York.

HISTORIC CUYLER VLEIE HOUSE in Lower Rensselaer, New York, built in 1770. What will you offer for this substantial brick structure? It must be removed in 60 days. ALBANY PORT DISTRICT COMMISSION, 100 State Street, Albany, New York.

UNPAINTED HOUSE, 1750, at crossroads in Old Mystic, Connecticut. Exceptional interior, two baths, paneling, six open fires. Suitable for summer residence. Ell-taproom has possibilities as antique shop or tea room. I. HORTON, Old Mystic, Connecticut.

ANTIQUES, large stock of furniture, original or restored: China, glass, samplers, silhouettes, pewter, prints, oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

EXQUISITE OLD FRENCH FAN, deep border duchesse lace, painting by Guillot, mounted on gold embossed carved pearl sticks, perfect condition. Museum piece. Photograph sent. WILLIAM NEWCOMB DAVIDSON, 754 Salem Avenue, Elizabeth, New Jersey.

TEN QUILTS, appliqué and patch-pieced, beautifully quilted, lovely color schemes, old, and reproductions. Heirlooms, privately owned. Photographs. Sincere inquiries invited. No. 892.

TEA ROOM—ANTIQUA SHOP RESIDENCE: Modernized pre-Revolutionary house, nine rooms, two baths. Near Poughkeepsie on State Road. Good schools, trolley. Three acres, three other buildings. \$17,500. MILTON WEND, South Road, Poughkeepsie, New York.

FOUR CHIPPENDALE CHAIRS, slip seats, \$320; five English walnut Queen Anne cottage chairs, original and perfect condition, \$275; cherry inlaid desk, shell cabinet, brasses, \$175. No. 890.

ARE YOU GOING TO LONDON? If so, hunt for "HIDDEN TREASURE," a quaint old garret over what used to be the King's Stables, in Mason's Yard, Duke Street, Piccadilly. You will find the most interesting things collected by an Antiquarian who studies especially the American taste, and at prices that are ridiculously low.

HIDDEN TREASURE IS TO BE FOUND AT Mason's Yard, Duke Street, Piccadilly, London England. In a garret of this quaint old Mews you may poke about to your heart's content, and find rare bargains.

PRIVATE SALE OF ANTIQUES during the month of April. Entire stock sacrificed. Appointments and correspondence desired. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

FINE COLLECTION JUVENILE POTTERY; Revolutionary stoneware flask left at Battle Princeton by wounded soldier; early American pottery and glass. W. H. GLEAVES, Lansdale, Pennsylvania.

FIVE DOLLARS EACH for charming old silhouettes in the real old papier mâché frames, is not dear is it? Samplers over a hundred years old at the same price. Chinese Lowestoft teapots, perfect, at \$10, pink lustre, pewter, sporting prints, furniture—all at equally low prices at HIDDEN TREASURE, 14 Mason's Yard, Duke Street, Piccadilly, London, England.

ONE WALNUT HIGHBOY, lowboy base, original handles, \$550; one mahogany reeded 8-leg and arm Sheraton sofa, \$500; one mahogany lowboy, Queen Anne feet, Savery type, repaired and finished, \$525; one banjo clock, restored, \$150. No. 891.

LARGE PURPLE GLASS BOWL, white enamel decoration, \$7.50; four hob-nail goblets, \$10; toy Empire chest, \$15; brass sewing bird, \$6.00. YE OLDE RED BRICK HOUSE, opposite the Common. West Brookfield, Massachusetts.

SIX SILVER TABLESPOONS marked 13 KW, excellent condition, \$25 for the lot. Want postage stamps of all kinds. LOLY, Box 127, Anaheim, California.

ONE AMBER STIEGEL SUGAR BOWL and cream pitcher to match; one Empire sofa, cornucopia wings and lion feet, mahogany inlaid with ebony, acanthus leaf carved back, 90 inches overall, very similar to sofa on page 43 of January ANTIQUES; Woodcock Shooting; Maple Sugaring; Sandwich glass; pewter; fiddle-back chairs, mahogany and maple; pedestal mahogany tables; maple three cornered cupboard; ottomans; tin lanterns; coverlets and quilts. FRANCES CLARK, 1318 Main Street, Richmond, Indiana. National Old Trains Highway.

SIMON WILLARD BANJO CLOCK, all original, name on glass, inlaid, excellent condition; mahogany claw and ball-foot top table. DEDHAM CLOCK SHOP, 33 Eastern Avenue, Dedham, Massachusetts.

HISTORICAL CHINTZ QUILT, *Scott at the Battle of Buena Vista*, \$300; English mahogany 3-tier dumb-waiter, \$80; pine secretary, drop front, upper section fitted for books, \$60; Pennsylvania Dutch pine scroll arms settee, stretcher base, eight legs, five tulip panel back, 6 feet 10 inches, \$130; covered Sandwich dewdrop butter dish, \$20; ten Bristol amethyst finger bowls, \$90. MARTHA MORGAN, 847 Lexington Avenue, New York City.

WASHINGTON PLATTER, *View Agedud Bridge, Rochester*, Washington, Jefferson, Lafayette, Clinton; Masonic mug, Liverpool ware; other pieces and plates. Information gladly given. No. 893.

OLD PINE DUTCH SUNBURST MANTEL, carved, also old marble mantels; Colonial doorways, etc.; old dressed white pine boards, 10-12 inches wide. YE OLDE MANTEL SHOPPE, 63 Ninth Avenue, New York City.

RESIDENT EXPERIENCED BUYER in England will execute buying commissions for one or two more American dealers who must be capable of financing imports. Wonderful opportunity for an exceptionally profitable connection. Write fully to S. ERRINGTON, 9115 Crane Avenue, S. E., Cleveland, Ohio.

**THREE-MOLD SUNBURST PATTERN DISH**, six inches; pair ten-inch black and white Staffordshire dogs; eight-inch pitcher, flowers enameled on ivory china, probably Spode; all proof condition. Sheffield vegetable dish; cherry and curly maple Colonial secretary, a charming piece. Mrs. **BLANCHE KAISER STEWART**, 65 Canterbury Road, Rochester, New York.

**BONNET-TOP CORNER CUPBOARD** in walnut; swell-front bureau, original brasses; Windsor love seat. No. 894.

**STAFFORDSHIRE**, Copeland, Adams, Davenport, Mayers, Spode, and others; pressed glass; dolls' quilts; Indian pipes and beadwork. O. S. **PERKINS**, 1178 Fillmore Street, Topeka, Kansas.

**BLOWN GLASS BOWL**, 14 inches, \$100; flasks; etc. *Life in the Woods, Starting Out, and Returning to Camp*, large, pair, \$100. **PRENTICE**, 231 West Water Street, Elmira, New York.

**ANTIQUES**; card tables; bureaus; sofa; chairs; and etc. **STANLEY & MILLER**, 818 Main Street, Buffalo, New York.

**AMETHYST STAG FLASK**, Van Rensselaer No. 112, page 57, half pint, perfect; masonic flask, McMurray No. 20, capacity 22 ounces, deep aqua. Best offers. No. 896.

**DUTCH-FOOT DROP-LEAF DINING TABLE**, \$100; mushroom handled armchair, \$75; pair of Windsor chairs, \$75; painting on velvet *Flight of Izhmael*, \$25; cherry high chest of drawers, \$85. Photographs. **R. W. TIFFANY**, Cambridge, New York.

**THREE IRON FIRE BACKS**, dated 1756, good condition, \$30 each; small pine corner cupboard, paneled doors; water benches; settees; etc. **NORAH CHURCHMAN**, 7350 Rural Lane, Mt. Airy, Philadelphia, Pennsylvania.

**HEPPLWHITE BUREAU**; wonderfully constructed cupboard, front curly maple, glass frame cherry; masonic coverlet, \$65; six chairs, creamy green basket stencil. E. O. **SIMMONS**, 616 Wadsworth Road, Medina, Ohio. CCC Highway.

**PAIR OF CARD TABLES**, \$155; 6 side chairs, 1 armchair (wheelback Windsor), \$265; 2 curly maple chests; 7 curly maple chairs, \$63; wagon seat, \$34; photographs on request. **THE OLD COLEY COTTAGE**, 23 Dove Street, Albany, New York.

**PAIR OF SAPPHIRE BLUE** swirled Stiegel bottles with original stoppers. No. 897.

**AMBER WASHINGTON-JACKSON BOTTLE**, also Bridgeton New Jersey sailboat bottle, and Franklin ship bottle; several others. No. 898.

**VERY RARE TWO-QUART PURPLE LUSTRE** pitcher; also silver resist one. No. 899.

**SETH THOMAS CLOCK**, broken arch, claw feet; curly maple chest, stands; serving table; desks; writing boxes; coverlets; brass candlesticks. **CRAWFORD STUDIOS**, Richmond, Indiana.

**PINE, PLAIN AND CURLY MAPLE** chests, card tables, chairs, candle stands, desks, and other rare pieces. Western and Southern dealers especially. Several sets of fiddle backs, armchairs, love seats, etc. **EDITH GARDNER MEISSNER**, 795 Chestnut Street, Waban, Massachusetts.

**COMB-BACK ROCKERS**, \$45; mahogany bureaus, \$45; spirit lamps, pairs, \$12, \$15, \$20; pine, cherry and maple tavern tables, \$45; C. & I. print, large, *George Washington's Dream*, \$35; small Hepplewhite sideboard, mahogany, beautifully inlaid, \$750. S. O. **TURNER**, Upper Glen Street, Glens Falls, New York.

**MAHOGANY AND WALNUT ARMCHAIRS**, conventional and fruit carved, \$15 to \$35; sofas, \$15 to \$30; rockers, \$15 to \$25. H. V. **BURTON**, Watford, New York.

**HOUSE WITH BLUE BLINDS**—Authentic Antiques. If you are looking for things that are not, please do not take up our time. **MR. AND MRS. GEORGE P. BOLLES, JR.**, Antiquarians, 25 George Street, Bellows Falls, Vermont.

**COPPER LUSTRE JUG** with pink lustre house decoration, 6½ inches tall; 5-inch purple lustre spotted Sunderland pitcher; pair of amethyst glass finger bowls; amethyst glass snuff bottle; pink and white Staffordshire china. **COTTAGE ANTIQUE SHOP**, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**BLACKSTONE ANTIQUE SHOP**: Mahogany secretary; walnut secretary; clothes press; serving press; sewing tables; 12 lyre-back chairs; corner cupboards. Box 29, Blackstone, Virginia.

**CHIPPENDALE MAHOGANY KNEE-HOLE DESK**, small; English Sheraton mahogany swell front bureau, with shelf; Chippendale dining table, rare example; walnut armchair covered in 17th century crimson damask; walnut Sheraton toilet mirror, fine inlay; fruitwood pouf. **FOLK INDUSTRIES**, Greenwich, Connecticut.

**MAHOGANY FOUR-POSTER**, richly carved headboard and posts; Hepplewhite moon table, inlaid satinwood band; other rare pieces. No. 900.

**M'AFEE'S KENTUCKY HISTORY**; valentines; decorated marriage chest; blanket chest; decorated tray; tables; secretaries; sofas; pewter; silver; Wedgwood; lamps; blue compote; lacy Sandwich. No. 901.

**ANTIQUE COLONIAL PANELING**: Four fireplace ends; paneled wainscoting for two rooms. New England type, simple design, remarkable condition. No. 895.

**TABLES**: Maple, pine, mahogany. Chairs: Sheraton and Chippendale. China, spatter ware, old English silver, lace, desks, etc. 96 Brattle Street, Cambridge, Massachusetts.

**INTERIOR DECORATOR** with knowledge of antiques is willing to buy for a few private clients or dealers. Consulting decorator. Write me your wants. **ELIZABETH ANNE BURGESS**, 1593 Chapel Street, New Haven, Connecticut.

**BEAUTIFUL ANTIQUE AMERICAN SHERATON** sideboard, 6'6" long, 3'8" high, center, 4'3" high, ends. Price, \$675. Photograph on request. **MRS. H. A. MENGE**, 42 North Mountain Avenue, Montclair, New Jersey.

**SHIP PICTURES, MODELS**; old maps; prints; rare books. Lists free. Glorious spurling sailing ship picture, colored, worth framing, \$1.00. E. M. **DUNBAR**, 1B Rowena Street, Boston, Massachusetts.

**BOTTLE COLLECTORS — ATTENTION!** Priced list of over 360 historical bottles and flasks, including many rare and colored ones, sent for \$2.00. Invaluable to collectors. Historical bottles wanted. **KATHARINE E. WILLIS**, 272 Hillside Avenue, Jamaica, Long Island, New York.

**FINE MAPLE PIECES**; burl walnut small high-boy; Sheraton inlaid sideboard; cross-stitch pole screen. Three rare floors of antiques. **MYLRES ANTIQUE SHOP**, Burlington, Vermont.

**BOOZ BOTTLE**; railroad flask; pair of 10-inch Staffordshire dogs; curly maple high-post bed; everything original and unrestored. **MRS. J. M. SMITH**, Highland Avenue, North Wales, Pennsylvania.

**RHODE ISLAND HIGH CHEST**, six drawers, cherry, \$100; Hepplewhite three-drawer hard pine chest, original oval brasses, \$45; mahogany Sheraton picture mirror, \$55; Bristol bowl, \$10; other good items. **MABEL PERRY SMITH**, 572 Chenango Street, Binghamton, New York.

**LEATHER COVERED CHEST**, rounding cover, iron handle, lined 1769 paper, historic interest; toilet jar, *Landing Lafayette Cable Garden*; portable desk, brass handles. Best offers. No. 905.

**CLAW AND BALL-FOOT GAMING TABLE**. Box 108, Norwich, Connecticut.

**LIGHT BLUE IRONSTONE** 95-piece dinner set, made about 1800, in good condition. Designs *Friburg, Davenport, and Arcennes*. Price \$700. **THE WHITE GATE COFFEE HOUSE**, Plainfield, New Jersey.

**THREE EMPIRE MAHOGANY SECRETARIES**, good brasses, refinished; three Chippendale chairs; swell front Sheraton bureau; large pewter platter, Ellis. **THE GREEN WINDOW GIFT SHOP**, 41 Nahant Street, Lynn, Massachusetts.

**SHERATON PICTURE MIRROR**; Sheraton chest of drawers; Chippendale-type corner closet; inlaid slant-top desk, reeded columns; Staffordshire group; 8-inch pewter platter by Danforth; carved Jenny Lind bed; 300 pieces in stock. 40 miles from New York — Drive up. **ROY VAIL**, Warwick, New York.

**SEND THAT FRIEND** who likes antiques an Easter card of the seventies, quaint and colorful, perfect condition, \$1.00 per dozen, assorted. **EMERSON**, 14 South 39th Street, Philadelphia, Pennsylvania.

**HALF-GALLON AMETHYST VIOLIN** flask; Stiegel flasks; historical bottles; paintings on glass; rare mule-foot tavern table; Sheraton chest. **THE SPINNING WHEEL ANTIQUE SHOP**, 704 North High Street, Columbus, Ohio.

**CHERRY BUREAU**; cherry corner cupboard; china gold band dinner set; walnut hat rack; clock with eagle picture; mahogany six-leg table; spinning wheel; pine milk cupboard; maple bed. **F. S. BRADLEY**, Hilltown, Pennsylvania.

**GENERAL LINE OF ANTIQUES**: four-post tester-top mahogany bed. **RED BRICK COLONIAL HOUSE**, Avalon Park and New Home Avenue, Avalon, Pittsburgh, Pennsylvania.

**HISTORICAL MUG**, Stephen Decatur, Esq., of the United States Navy; cut Bristol lamp, amethyst bowl; silver lustre pitcher; large copper lustre pitcher with raised figures; Baillie print, *Perry's Victory on Lake Erie*. **ROBERT G. HALL**, 9 Essex Street, Dover-Foxcroft, Maine.

**EARLY AMERICAN ANTIQUES** in pine, maple, cherry, and mahogany; quaint accessories for Colonial settings; Sheraton table. **EVA C. McGRAYNE**, Wyckoff (Bergen County) New Jersey.

**ANTIQUES**: 751 & 379 Boylston Street, Boston, Massachusetts. Formerly at Hyannis, Cape Cod.

**EXCEPTIONAL CRAFTS FROM ORIENT**: Folding peacock feather fans, \$3.50; Chinese types on rice paper, 50 cents; perplexing numeral puzzle from Japan, 25 cents; Japanese woodcut prints, \$1.00. **L. RAWSON STOCK**, 29 Plaza Drive, Berkeley, California.

**BEAUTIFUL NAVAJO INDIAN RUGS**; Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. **J. G. WORTH**, 9 East 59th Street, New York City.

**DAY BEDS**; maple bureaus; clocks; lamps; low-post beds; chairs; stands; Tyler coverlet. Prices low. **WILLIAM NEWCOMB DAVIDSON**, 754 Salem Avenue, Elizabeth, New Jersey.

**PAINTING OF MAJOR JOHN ANDRÉ**, day before his execution, 24 by 36 inches; old pewter figure of Benjamin Franklin seated with books, on ebony base; American prints, silhouettes, bronzes, paintings, and other objects of early colonial interest. Artistic framing and old frames. **M. R. NUGENT**, 1072 Madison Avenue (block from Metropolitan Museum and Fifth Avenue), New York City.

**OLD SHIP PICTURES, PRINTS** and models; old sporting pictures and prints; old musical instruments, furniture, and other antiques. **W. HOWARD HEAD**, 1 Woodstock Studios, Bedford Park, London, W. 4, England.

**ANTIQUATE HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. **J. PISTON**, 576 Lexington Avenue, New York City.

**JETSAM**: Search for precious relics of the past of every description in one of London's old backwaters. **JETSAM**, 54 Kenway Road, Earl's Court, London, S. W. England.



# OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of ANTIQUES has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

## WANTED

ANTIQUES magazine: Volume one, number one (January, 1922); volume six, number four (October, 1924); volume ten, number four (October, 1926). Mrs. MELVIL DEWEY, Lake Placid Club, Essex County, New York.

MEZZOTINT ENGRAVING BY DUNKARTON of John S. Copley's *Hagar and Ishmael* published by the artist in 1798. H. W. LITTLE, 3517 Cornell Place, Clifton, Cincinnati, Ohio.

I WILL BUY OLD PAMPHLETS, broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

PAMPHLETS AND BOOKS relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. CHARLES F. HEARTMAN, Metuchen, New Jersey.

STAMPS: Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. R. E. ARWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

## FOR SALE

TO COLLECTORS OF ANTIQUES: I have an old daguerreotype, *Death-mask of Napoleon*. Only two in existence. Worth \$1,000. Will sacrifice. J. B., Box 37, Cedar Key, Florida.

A RARE FIND: One hundred steel engravings by Francisco Perrier (1650) of Cornelis van Dalen's (1640) sculpture. Fine condition, leather bound. *Gedruktj in Amsterdam*, by Nikolaes Vesscher. HENRY W. GREEN, 14 Cherry Street, Brattleboro, Vermont.

LIST OF BAXTER, Le Blond, and Currier prints for sale, reasonable. Send stamped addressed envelope to S. ERRINGTON, 9115 Crane Avenue, S. E., Cleveland, Ohio.

COMPLETE SET OF ANTIQUES magazine for 1924-1925-1926 in excellent condition. \$25 for the lot. No. 902.

ORIGINAL AUTOGRAPH LETTERS of celebrities of all nations bought and sold. Send for price lists. WALTER R. BENJAMIN, 578 Madison Avenue, New York City. Publisher of *The Collector*, \$1.00. Established 1887.

OLD COINS bought and sold. Rare Coin Book, 50 cents, 700 illustrations; money refunded if not satisfactory. 10 cents for Coin Collecting Booklet. GUTTAG BROS., 16 Exchange Place, New York.

OLD COINS BOUGHT AND SOLD: Single coins, bills or stamps, or entire collections. Thousands on hand. Thousands of others wanted. Will furnish or secure what you want. Will buy what you have. Established over 25 years. Largest rare coin establishment in the United States. Get in touch with me. Send 10 cents for my current 40-page catalogue of offerings. Write B. MAX MEHL, Numismatist, 411 Mehl Building, Fort Worth, Texas.

LOWESTOFT CHINA, by W. W. R. Spelman. One of a limited edition of 500 published in 1905 by Jarrold & Sons, Ltd., London, with 97 plates. Price, \$50. No. 904.

CURRIER *Camping Out, Some of the Right Sort*, L. Maurer Del 24 x 30 inches. Best offer. No. 903.

AUTOGRAPHS OF FAMOUS PEOPLE bought and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### ARKANSAS

LITTLE ROCK: MRS. ROWLAND THOMAS, 1519 West 7th Street. General line.

### CONNECTICUT

\*NEW HAVEN: THE SUNRISE SHOP, 148 York Street.

NEW LONDON:

\*THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

\*PLAINVILLE: MORRIS BERRY, 80 E. Main Street.

RIDGEFIELD: THE NOOK, Norwalk Road.

\*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.

WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

### ILLINOIS

CHICAGO:

\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

DECATUR: RAINY FARM ANTIQUES, Mrs. JOHN C. RAINY, Bloomington Road. General line.

\*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

### IOWA

OTTUMWA: ANTIQUE SHOP, Mrs. D. C. BROCKMAN, 132 West Fifth Street.

### MAINE

BANGOR: THE THREE GABLES, 204 Broadway. General line.

\*OGUNQUIT: SHOP OF THE TWO YOUNG MEN.

PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

\*ROCKLAND: COBB-DAVIS, Inc.

\*WALDBORO: WARREN WESTON CREAMER.

### MARYLAND

\*BALTIMORE: THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

\*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.

\*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

BOSTON:

\*NORMAN R. ADAMS, 136 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*CRANFORD COTTAGE, 7 Smith Court.

\*LEON DAVID, 80 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*HENRY J. FITZGERALD, 81 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*HICKS GALLERY, 18 Fayette Street.

\*MARTIN HEILIGMANN & SON, 228 Columbus Avenue. Restoring and Repairing.

\*KING HOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*JORDAN MARSH CO., Washington Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

\*A. LUALDI, INC., 11-13 Newbury Street.

\*WILLIAM K. MacKAY CO., 7 Bosworth Street. Auctioneers and Appraisers.

\*NEW ENGLAND SALES ASSOCIATION, Inc., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERY, 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 130 Charles Street.

\*THE PEASANT SHOP, 81 Charles Street.

\*I. SACK, 85 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

\*THOMAS & DAWSON, 39 Fayette Street.

\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

\*YACOBAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

CAMBRIDGE:

\*THE BULLSEYE SHOP, 54 Church Street.

HARRIET WELLES CAPRON, 25 Avon Street. General line.

\*WORCESTER BROS., 23 Brattle Street.

\*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.

\*CONCORD: THE CHEST, Lexington Road.

\*DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

\*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

\*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

HAVERHILL:

\*J. RAYMOND BLINN, 18 Locust Street.

W. B. SPAULDING, 17 Walnut Street.

HYANNIS:

\*H. STONE'S ANTIQUE SHOP.

\*THE TREASURE SHOP, HELEN TRAYES.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.  
 \*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.  
 \*MARION: MRS. MARY D. WALKER, Front and Warehouse Road.  
 \*MATAPAN: H. & G. BERKS, 1276 Blue Hill Avenue. Dial painting.  
 \*MATTAPoisETT: S. ELIZABETH YORK.  
 NEW BEDFORD:  
 \*MRS. CLARK'S SHOP, 38 North Water Street.  
 \*THE COLONIAL SHOP, 22-24 North Water Street.  
 \*NORTHBORO: G. L. TILDEN, State Road.  
 \*ORLEANS: THE SAMPLER, Monument Road.  
 PITTSFIELD:  
 \*MISS LEONORA O'HERRON, 124 South Street.  
 \*OSWALD'S ANTIQUE SHOP, 11 Linden Street.  
 \*PLYMOUTH: YE BRADFORD ARMS, 59 Court Street.  
 \*SOUTH ACTON: THE ACTON ANTIQUE SHOP  
 SOUTHBRIDGE: M. E. CHENEY, North Woodstock Road.  
 SOUTH SUDBURY:  
 \*FULLER & CRANSTON, Old Boston Post Road.  
 \*GOLDING'S ANTIQUE SHOP.  
 \*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.  
 \*WARREN: C. E. COMINS.  
 WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

## MISSOURI

\*KANSAS CITY: CURIOSITY SHOP, 1903 Main Street.

## NEBRASKA

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

## NEW HAMPSHIRE

\*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.  
 CONCORD: HARRY P. HAMMOND, 205 North Main Street.  
 \*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.  
 HANCOCK VILLAGE: FULLER HOMESTEAD.  
 KEENE: COURT STREET ANTIQUE SHOP, 145 Court Street.  
 \*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENNELAER.

## NEW JERSEY

\*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANU, Haddon Avenue and Liberty Street.  
 \*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.  
 FREEHOLD:  
 \*J. B. KERFOOT.  
 LILIAN WILKINSON, 6 Lincoln Place.  
 HADDONFIELD:  
 \*FRANCES WOLFE CAREY, 38 Haddon Avenue.  
 \*MARTHA DEHAAS REEVES, 20 Potter Street.  
 \*HARRINGTON PARK: A. L. CURTIS.  
 \*HOPEWELL: WILMER MOORE, 18 West Broad Street.  
 \*LIBERTY CORNER: BERYL DE MOTT.  
 MONTCLAIR:  
 \*F. S. CAPOZZI, 337 Bloomfield Avenue.  
 \*THE PERKING FAILOU, 147 Watchung Avenue.  
 \*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.  
 MOUNT HOLLY: R. W. WILLS, 11 Ridgway St.  
 PLAINFIELD:  
 \*ESTHER CATLIN, 210 West 8th Street. Wholesale.  
 \*THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.  
 \*PRINCETON: GEORGE BATTEN, 321 Nassau Street.  
 \*SUMMIT: THE BANDBOX, JOHN M. CURTIS, 8 Franklin Place.  
 \*SHORT HILLS: THE WHALER, Hobart Avenue.  
 \*TRENTON: SCHUYLER JACKSON, 356 West State Street.  
 \*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

## NEW YORK

\*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.  
 BROOKLYN:  
 \*CATHERINE CHASE, 31 Clinton Street.  
 \*HARRY MARK, 749 Fulton Street.  
 \*CORTLAND: THE SAMPLER, 53 Prospect Terrace.  
 \*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.  
 ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.  
 GENEVA: THE KANADASAGA, 485 South Main Street.  
 GOSHEN: ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.  
 HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.  
 \*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.  
 \*MARCELLUS: MARTHA JANE'S.  
 NEW ROCHELLE:  
 \*BERNICE ADAMS LORING, 91 Woodland Avenue.  
 \*DOROTHY O. SCHUBART, Inc., 651 Main Street.  
 NEW YORK CITY:  
 \*AMERICAN ART ASSOCIATION, 30 East 57th Street.  
 \*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.  
 \*CHARLES OF LONDON, 2 West 56th Street.  
 CHILDHOOD, Inc., 215 East 57th Street.  
 \*CLAPP AND GRAHAM, 514 Madison Avenue.  
 \*COPELAND AND THOMPSON, Inc., 206 Fifth Avenue. China.  
 \*CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.  
 \*WALTER G. EARL, 235 East 42nd Street.  
 \*THE EHRRICH GALLERIES, 36 East 57th Street.  
 \*ANN ELSEY, 163 East 54th Street.  
 \*GINSBURG & LEVY, 397 Madison Avenue.  
 \*GORDON OF LONDON, 306 East 59th Street.  
 \*M. GRIEVE, 234 East 59th Street. Old Frames and Reproductions.  
 \*HARE & COOLIDGE, 54 West 11th Street.  
 \*O'HANA AND CORDOVA, Inc., 11 Water Street. Wholesale.  
 \*C. VANDEVERE HOWARD, 141 East 57th Street.  
 \*MARY LENT, 9 East 8th Street.  
 \*JANE WHITE LONSDALE, 314 East 57th Street.  
 \*MARGOLIS SHOP, 797 Madison Avenue.  
 \*H. A. & K. S. MCKEARNIN, 21 E. 64th Street.  
 \*MRS. M. C. MEADE, 662 Lexington Avenue.  
 \*ELINOR MERRELL, 50 East 57th Street.  
 \*MARTHA MORGAN, 847 Lexington Avenue.  
 \*NOBLE & COMPANY, 789 Madison Avenue.  
 \*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.  
 \*FLORIAN PAPP, 684 Lexington Avenue.  
 \*THE ROSENBAUGH COMPANY, 273 Madison Avenue.  
 \*MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.  
 \*J. HENRY SCHOTTLE, 103 Lexington Avenue.  
 \*SAM SEROTA, 446 Madison Avenue.  
 \*THE 16 EAST 13TH STREET ANTIQUE SHOP.  
 \*W. & J. SLOANE, 575 FIFTH AVENUE.  
 \*PHILIP SUVAL, 746 Madison Avenue.  
 \*MARION BOOTH TRASK, 37 East 57th Street.  
 \*HENRY V. WEIL, 126 East 57th Street.  
 \*WEYMER & YOUNG, 39 East 57th Street.  
 \*WINICK AND SHERMAN, 613 Lexington Avenue.  
 \*NIAGARA FALLS: THE OAK TREE ANTIQUE STUDIO, 529 Third Street.  
 \*PAINTED POST: ISABELLA P. IREDELL, Greenaway Lodge.  
 \*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.  
 \*POUGHKEEPSIE: J. B. Sisson's Sons, 372 Main Street. Auctioneers and Appraisers.  
 \*SCHENECTADY: THE VALLEY SHOP, 14 North Church Street.  
 SOUTH SALEM: ELIZABETH BACON, Westchester County.  
 \*UTICA: J. H. EDGEETTE, 508 Plant Street.

## OHIO

\*CLEVELAND: THE COVERED WAGON SHOP, 6402-6404 Euclid Avenue.

## COLUMBUS:

THE ANTIQUE SHOP, DOROTHY SCHMIDT, 11 South 4th Street.  
 THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street.

## PENNSYLVANIA

ALLENTOWN:  
 \*MRS. BEULAH JACOBS ANTIQUE SHOP, 1236 Walnut Street. General line.  
 BETHLEHEM:  
 \*A. H. RICE.  
 SCHUMM ANTIQUE SHOP, 451 Main Street. General line.  
 BROADAXE: SKIPPACK PIKE ANTIQUE SHOP, PHILIP MEREDITH ALLEN, MARIE D. ALLEN.  
 \*BRYN MAWR: THE BLUE BOTTLE SHOP, 827 Lancaster Pike.  
 CARLISLE: THE ANTIQUE SHOP, E. W. PENROSE.  
 CHRISTIANA: WILLIAM R. FIELDS. General line.  
 DOYLESTOWN:  
 \*MARY B. ATKINSON, 112 East State Street. General line.  
 \*OLD WATER WHEEL, CASTLE & LABS BROS., R. D. 2, Easton Pike.  
 GETTYSBURG: THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street.  
 LANCASTER:  
 \*L. P. AARDRUP, 341 North Queen Street.  
 \*MRS. A. K. HOSTETTER, 10 South Queen Street.  
 LANSDALE: JACOB REPTSIK, 41 Jenkins Avenue.  
 MEDIA:  
 \*THE BLUE EAGLE ANTIQUE SHOP, MRS. BAUGH, 413 East Washington Street.  
 THE CHEYNEYS, Crum Creek Road.  
 MYERSTOWN: RANDOLPH R. URICH, William Penn Highway. General line.  
 \*NARBERTH: THE BARCLAY CO., 732 Montgomery Avenue.  
 PHILADELPHIA:  
 \*BRIDGEWAY ANTIQUE CO., 8th and Spring Garden Streets. Auctioneers.  
 \*JAMES CURRAN, 1625 Pine Street.  
 \*THE BENJAMIN FRANKLIN ANTIQUE SHOP, 1124 Pine Street.  
 \*THE LOFT, Camac above Pine Street. General line.  
 PHILADELPHIA ANTIQUE EXCHANGE, EMILY JONES, 1316 Locust Street. General line.  
 POOR HOUSE LANE ANTIQUE SHOP, EMMA L. MIDDLETON, 114 West Rittenhouse Street, Germantown.  
 \*MARTHA DE HAAS REEVES, 1026 Pine Street.  
 \*THE ROSENBAUGH COMPANY, 1320 Walnut Street.  
 \*ARTHUR J. SUSSEL, Spruce, cor. 18th Street.  
 \*POTTSTOWN: THE ANTIQUE SHOP OF MRS. M. COOKEROW, 265 King Street.  
 SELLERSVILLE: IRA S. REED, On Bethlehem Pike.  
 \*WALLINGFORD: Long Lane, P. G. PLATT.  
 WAYNE: THE LANTERNS, S. JAQUETTE, 417 North Wayne Avenue.  
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 FRANCIS D. BRINTON, Oermead Farm.  
 \*LOUISE BARBER MATHIOT, Route 2.  
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 \*HAYLOFT ANTIQUES, Bethlehem Pike.  
 \*THE OLD HOUSE.  
 DOROTHY REED, Bethlehem Pike.  
 \*WILKES-BARRE: THE PONTIL MARK ANTIQUE SHOP, River Street.  
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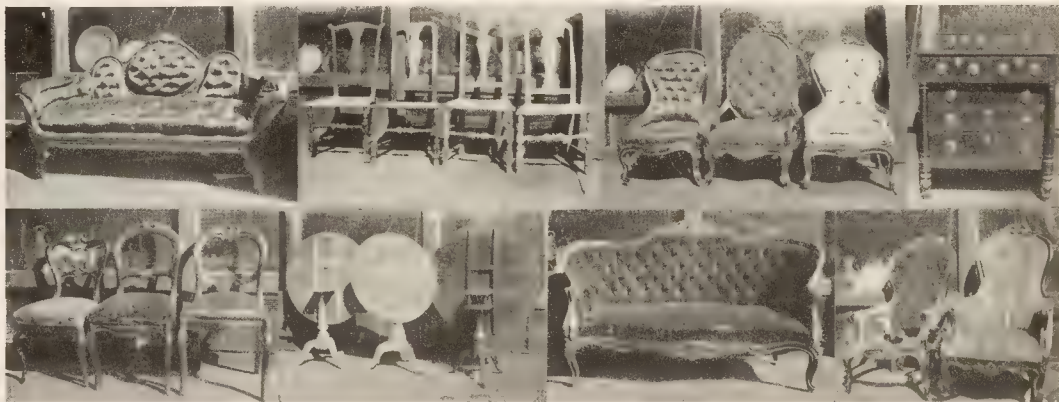
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# *The* POTTERS *and* POTTERIES *of* BENNINGTON

*By* JOHN SPARGO



NOT only a history of one of the most famous of early American art industrial enterprises, one whose products are steadily increasing in interest and value; but a carefully critical consideration of the fabric of pottery and porcelain, and of the correct differentiation of types.

HOUGHTON MIFFLIN COMPANY

*and*

ANTIQUES INCORPORATED

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*Limited to an Edition of 750 Numbered Copies*



## Bennington Potteries



AS early as 1793 there was a pottery at Bennington, Vermont. Out of this grew the Norton Potteries, and the United States Pottery of the ambitious Christopher Webber Fenton.

The Bennington potteries produced a surprising variety of wares, from early slip covered Red Ware and Stone Ware to such more elaborate types as Granite Ware, Flint Enamel, Rockingham, Scroddled Ware, Parian, and other porcelains.

Many of these types of ware are similar to the products of English factories and to those made in various other American establishments. Since collector value resides primarily with the Bennington pieces, the author of *THE POTTERS AND POTTERIES OF BENNINGTON* has spared no pains to explain in text and pictures the special features

of the different Bennington Wares and the means of identifying them. *Colored illustrations*, made specially to bring out the quality and color of Bennington glazes, assist materially in clarifying this difficult subject.

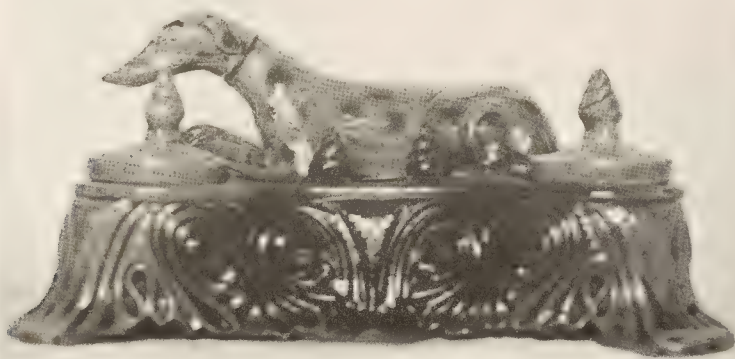
John Spargo, the author, is a noted writer and lecturer, as well as an expert connoisseur of ceramics. For years a resident of Bennington, Vermont, he has made the study of its famous old potteries a special labor of love.

A book so carefully prepared and adequately printed as this is almost certain to command a premium within a few years; particularly since the limited edition is guaranteed against repetition.

*The Potters and Potteries of Bennington* is issued in a special Limited Edition of 750 numbered copies at a price of \$20.00 each. It contains 255 text pages, measuring 8 by 11 inches, 44 half-tone plates, and 8 color plates, is printed on a fine quality of antique woven coated paper, and bound in apricot boards with a black buckram back and gold stamping. To order a copy, sign and return the form on the next page.

## Method of the Book

*The Potters & Potteries of Bennington* is divided into two parts. The first of these discusses the so-called *Norton Potteries*, founded in 1793 by Captain John Norton, of Revolutionary fame, and subsequently maintained by his sons and his grandson. Part II deals with the advent of Christopher Webber Fenton, brother-in-law of Julius Norton, and with the establishing of the United States Pottery by the former. Fenton it was whose extraordinary activity led to the manufacture of a great variety of wares at Bennington, to a multitude of ceramic experiments, and to eventual failure. Mr. Spargo's vivid narrative portrays the successive Nortons, Fenton and his numerous associates—their appearance, their habits, their achievements. It is full of interesting sidelights on Vermont life during the first half of the nineteenth century. *Above all, Mr. Spargo has been the first writer on the Bennington Potteries to verify his facts before publishing them; the first to make a really exhaustive study of Bennington wares, and to analyze, classify, and describe their various bodies and glazes, to identify their marks, and to emphasize their special characteristics.*



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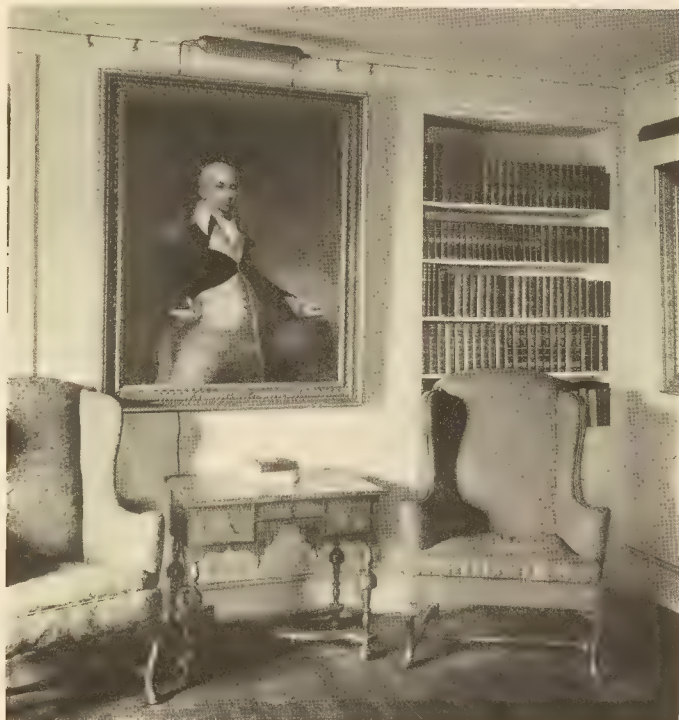


It is obviously absurd, therefore, to apply the name 'Parian' to wares which are as little like Parian — or any other — marble as chalk is like cheese. It cannot be too often reiterated that the porcelain which is quite unlike marble in appearance must be placed in some other category than Parian. Let the collector examine his specimens of Bennington porcelain with this standard in mind: he will at once find himself engaged in reclassifying them, and, in the end, a small percentage of his pieces — if he has an extensive collection — will be classified as Parian and the remainder into the following categories: (1) hard porcelain with direct glaze; (2) hard porcelain with indirect, or 'smear' glaze; (3) soft-paste porcelain.

Long before this stage of our discussion was reached, the interested reader, whether amateur collector or dealer, must have wished to ask, 'What of the Parian — or supposed Parian — pieces with colored backgrounds?' Certainly, by no stretch of the imagination can the brilliant blue backgrounds of some of the vases and pitchers which have been called 'Parian' be regarded as possessing any close resemblance to Parian marble; yet we know that the name has often been applied to pitchers and vases with backgrounds of blue, brown, and sage green, of English as well as of American make.

If the reader who is puzzled by this question will take the trouble to go back to first principles, to elemental definitions, the answer will become self-evident. Let him go back, then, and start with the original conception of Parian as a material especially designed for the reproduction of sculpture, and to the alternative name Statuary Ware. Then let him think of the definition of the *Standard Dictionary* which correctly defines Parian as 'a fine variety of hard porcelain used for statuettes and bas-reliefs.' The same test must be applied to the reliefs as to statuettes, namely, do they resemble marble closely

# New England's contribution to real art



¶ Gilbert Stuart portrait of General Knox, Artillerist in the American Revolution, Secretary of War under Washington. (From the "Oval Room" of the Knox

Homestead, Thomaston, Maine).

¶ William and Mary Lowboy, in curly maple and pine. (Maine.)

¶ A pair of "Yankee" Queen Anne chairs.

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## Old Chelsea Vases

This pair of old Chelsea vases were fashioned between 1745 and 1760. They are of intrinsic beauty and marked with the gold anchor, which is rare. They are decorated in large panels showing tropical birds in brilliant colors. These panels have borders of gilt on a powder blue ground. The ormolu bases on which the vases are mounted are of delightful design and follow the same lines as the tops of the vases.

These vases are included in our collection of old china, glass, mirrors and furniture on our third floor. Lovers of Lowestoft will find that we have some very unusual pieces. Our Staffordshire figurines, too, are very fine.

The student, the collector and all other lovers of the rare and beautiful will find this floor a delightful place to spend a number of hours of leisurely enjoyment.

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Our antiques are secured more in the manner followed by the individual collector than by the mercantile firm—with obvious benefits to our customers. The excellent models of antique furniture, the early mantels and paneling, as well as the very rare Oriental carpets and tapestries which are constantly coming to our show-rooms may be purchased with the certainty that each item has been secured under the most expert advice obtainable in England or America.

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REPRODUCTIONS OF THE FINE FLOWERING OF THE CHIPPENDALE STYLE IN PHILADELPHIA

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But to make a reproduction with the charm of the antique is no easy task; no average organization and no ordinary factory could accomplish it. THE COMPANY OF MASTER CRAFTSMEN was organized to meet this situation.

*First:* To this Company was brought a group of well-trained woodworkers, able designers, adept cabinetmakers, and skillful finishers, who were given a share in the enterprise to insure their personal interest. These men take great pride

in their work and have a true reverence for the fine design and workmanship of the old pieces.

*Secondly:* A spacious, well-lighted factory was built in Flushing, Long Island, and was equipped with the most modern devices to assist in a comparatively rapid production of a highly perfected product.

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THE COMPANY OF MASTER CRAFTSMEN has, therefore, every facility for the manufacture of high-grade reproductions so moderately priced as to bring them within the reach of every lover of fine furniture.

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A DINING ROOM WHICH REVIVES BOTH THE SPIRIT AND THE LETTER OF DUNCAN PHYFE; THE WALL PAPER FROM A PRINT OF OLD MANHATTAN. THE RUG IS ONE OF THOSE EXCLUSIVE ORIENTALS FOR WHICH W. & J. SLOANE IS FAMOUS

## The Company of Master Craftsmen and the American Tradition

**T**HE reproduction of an historical piece of furniture takes on much of the interest of the original. THE MASTER CRAFTSMEN'S reproduction of a tall mahogany secretary-desk used by George Washington at the Craigie Mansion in Cambridge would have been prized in any early American home.

The reproduction of a Queen Anne walnut settee, made for Governor James Logan, of Pennsylvania, by a Philadelphia cabinetmaker, exemplifies the early beauty of the pre-Revolutionary period which Savery, Randolph, Gostelow, and others of the Colonial Philadelphia cabinet or chairmakers helped make famous.

A tall mahogany Philadelphia clock has been reproduced with a painted face, over the dial of which appears a picture of Federal Hall where Washington was inaugurated — or, if you prefer, a picture of Connecticut Hall at Yale,

Massachusetts Hall at Harvard, or old Nassau Hall at Princeton, done from contemporary prints of these ancient buildings.

Chairs, tables, and sofas reproduced from those made in the workshop of Duncan Phyfe, the famous New York cabinetmaker, retain all the grace and the beauty of color that Phyfe gave to his own work.

All of these pieces and many others may be had in small and large quantities for homes, offices, and public buildings, where they cannot fail to create an atmosphere of dignity, beauty, and character.

In addition to reproducing antiques, THE COMPANY OF MASTER CRAFTSMEN designs and reproduces such examples of English and Continental types as have been found attractive and suitable to homes and other buildings in this country. Among these are French styles of furniture of beautiful wood inlaid with ivory, fine painted bed room sets, and unusual lacquer work of every description.

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A BED ROOM IN SIMPLE OLD-FASHIONED TASTE

## Oneidacraft Furniture

WE recognize, too, that there is an insistent and well-founded demand for reproductions of simpler furniture forms, such as were used in the earlier dwellings of Colonial America and in provincial homes abroad. These simple forms meet a multitude of requirements in present American life. To supply them, our ONEIDACRAFT factory is reproducing early models in oak, maple, walnut, and mahogany, and is also making painted chairs and tables.

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and simpler style, their workmanship is equally excellent in its field, and their models as correct.

The country-house living room, the cottage dining room, the bed room in any home can use ONEIDACRAFT to advantage. The hillside tea room, the seafront hotel, or the country club may be furnished from top to bottom exclusively with ONEIDACRAFT, in the certitude of a charming result.

### Textiles

Such furniture gains charm when used in conjunction with printed linens and cottons. Of these we have reproduced historical examples from private collections of eighteenth century fabrics of the kind which supplied color and beauty to the early American home.

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# Rugs

## Ancient and Modern

**T**HE Orient supplied the American Colonists with many of their luxuries, and continues to supply many of ours. Oriental rugs are preferred as a background for fine furniture to this day.

Antique rugs, although beautiful in color and weave, are often unsuitable in size and too fragile from age to be used longer as floor coverings. New rugs, woven in the old manner on the Oriental looms which work for us in India, China, Persia, and Turkey may be had in old or new designs of any size and shape, and in an infinite range of colors. These rugs will be the antiques of the future.

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European carpets and rugs—in fact, floor coverings of every description, including the latest marble and tile effects in linoleum produced by our new plant at Trenton, New Jersey.

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*Straight lines, restrained mouldings, decoration in low relief, a suggestion of terraces above terraces; here the modern spirit vitalizes old traditions of logical design and sound workmanship.*

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**A** MAN'S house may be his castle, safe against intrusion. His office is his council chamber where he meets other men. Here he spends most of his waking hours. Here both he and the organization which he represents are judged.

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A BED ROOM FURNISHED BY SLOANE WITH AN HISTORIC TOILE USED FOR HANGINGS AND CHAIR COVER. PRINTS, LAMPS, SHADES ARE RELATED IN STYLE

## Accessories

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We have correct paintings for formal over-mantels; suitable engravings and prints for walls or panels, interesting cornices from which curtains may be



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hung, plant stands, unusual screens, and a host of other accessories too numerous to mention.

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# THE HOUSE WITH THE BRICK WALL

J. B. KERFOOT

ANNIE HAIGHT KERFOOT

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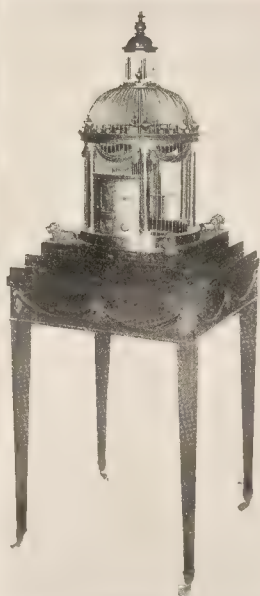
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DANFORTH, JOHN	3 3/4"	K 137	90.00	LEE, RICHARD	2 3/4"	K 64	100.00
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ELSWORTH, WILLIAM		UNCATALOGUED		MELVIL, D.	5"	K 83	
G., I.	4 1/4"	K 8	25.00	MELVIL, D.	5"	K 84	150.00
G., I.	4 3/4"	K 8	25.00	MELVIL, D.	5"	K 82	
				MELVIL, SAMUEL & THOS.	5"	K 82	150.00
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AUSTIN, NATHANIEL	QT.	M 86		DANFORTH, SAMUEL	QT.	K 136	150.00
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BIRD CAGE IN MAHOGANY C. 1755

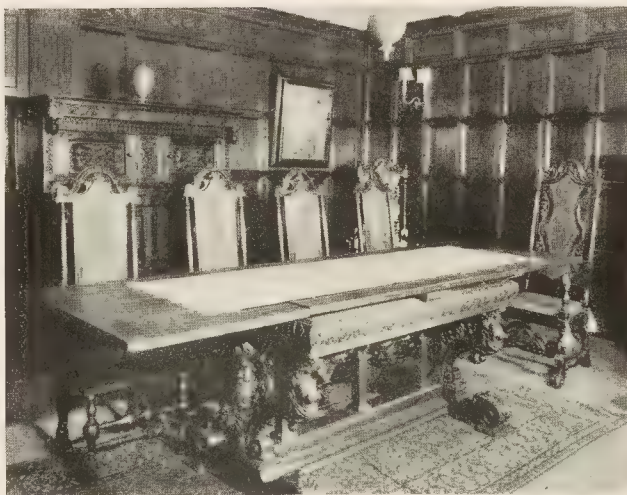
THE companionability of bird pets and their enlivening color amid the decorations of a room are again bringing feathered members into many a household. So has come a revived interest in old-time bird cages. The monumental example here pictured betrays the classic influence of the Brothers Adam in the midst of workmanship whose breadth and solidity are associated with the domination of Chippendale. Long exhibited at South Kensington Museum, London, this cage, admittedly one of the finest of its kind, is among the collections of the Rosenbach Galleries.

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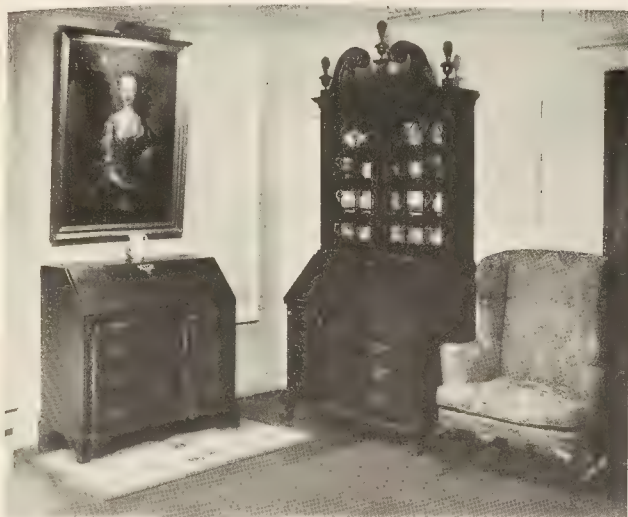


3

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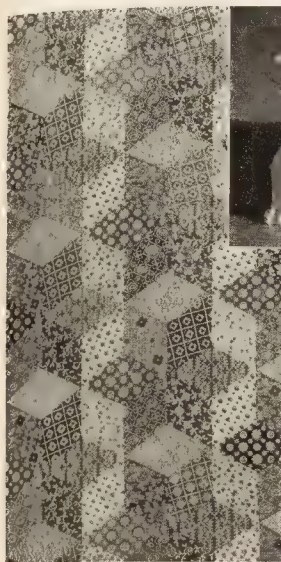


Stem of Colored  
Spiral Glass

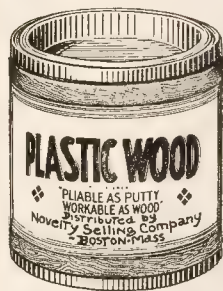


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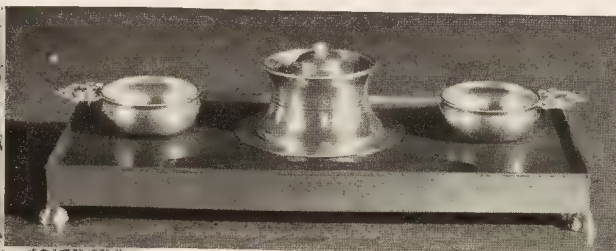
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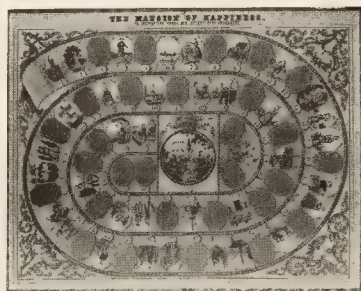


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In bulk, it occupies all of six spacious floors.

In number, it consists of many thousand pieces.

In scope, it embraces all periods, and includes many unique specimens.



In addition to the American and Canadian pieces, I am offering a  
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Of this, favorable mention was made and illustrations shown in ANTIQUES  
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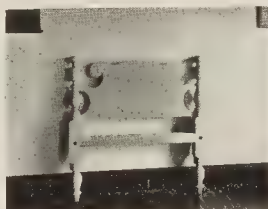
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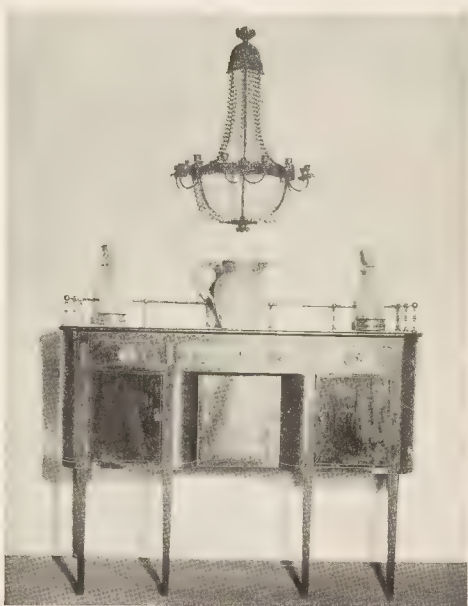
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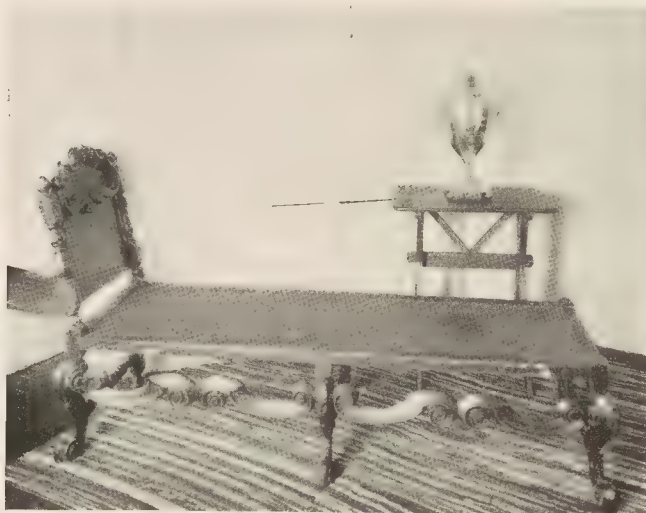
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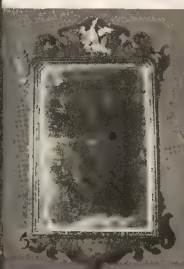
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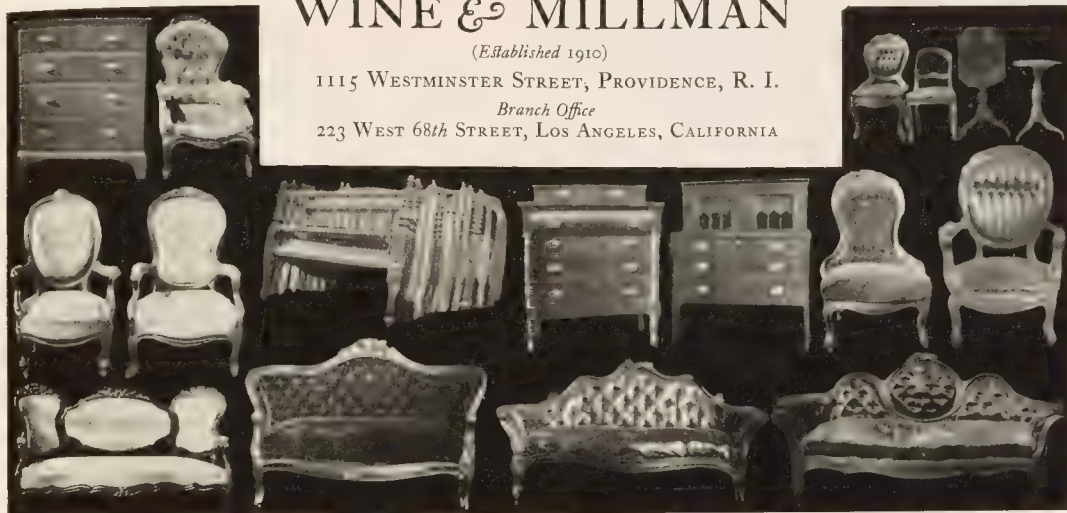
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Some interesting changes have been made in the rear showroom which is now stocked with things to delight the heart of the connoisseur and appeal to all who put their purchases to practical use.

*Ye Bradford Arms* luncheons are a taste of heaven to the hungry.

Call Early — the Best Things Go First

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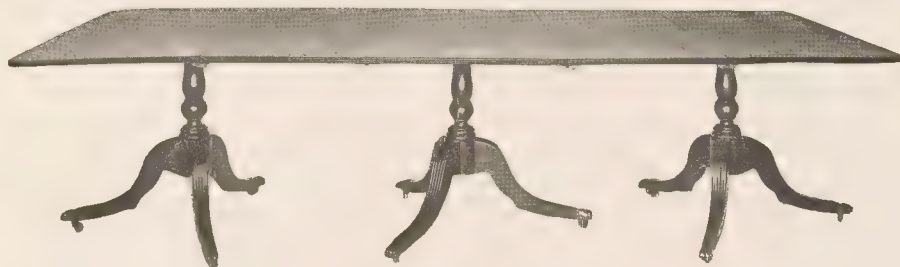
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MAHOGANY THREE-PEDESTAL DINING TABLE — TWO EXTRA LEAVES  
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*Also in Stock several Two-Pedestal Dining Tables with two extra leaves*

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*The Town Possesses TWO of the*

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FURNITURE BUILDING



I, JOHN F. ROHDE, will sell my entire collection of CONTINENTAL PEWTER, all in proof condition, to the highest bidder. Bids will be opened *May 31, 1927*, and the successful bidder will be advised. The collection is now on exhibit in my home. I will accept bids on the entire collection or on individual pieces. The photograph shows only part of the collection; the list below is complete and everything is guaranteed as represented.

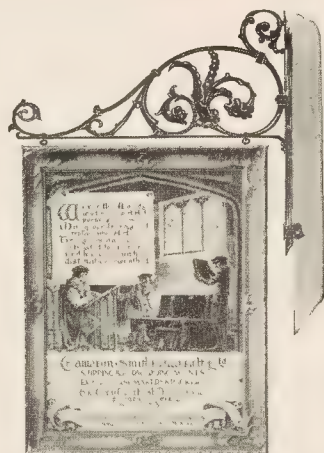
Number	Size	Description and Marks	Number	Size	Description and Marks
2	3" to 9"	Candlesticks. Most of them marked with Angel marks.	1	9"	Measure. Crossed Key's and Rose mark.
4	8" to 10 1/2"	Oil Lamps. Angel marks.	1	11"	Wine Can; 1786. <i>Ball</i> thumbpiece. Horse and Rider.
7	11" to 13"	Coffee Pots. Angel with Palms.	1		Wall Water Container, with spigot and removable top; 1823.
1	6 1/2"	Beer Mug; 1789. Pewter lid. <i>Ball</i> thumbpiece. Von Horn. <i>Braunschweig</i> Mug.	23	9" to 9 1/2"	Plates. All marked either Angel, Crossed Keys, Crown, or Palms; 1765, 1770, 1777.
2	4 1/2"	Beer Mugs. Pewter lid. <i>Ball</i> thumbpiece. <i>Hanover &amp; Kellinghusen</i>	1	6"	Plate. Mark not decipherable.
1	11"	Hexagonal Wine Jug; 1734. Screw top. Marks not decipherable.	1	4 1/2"	Measure. Mark not decipherable.
1	10"	Hexagonal Wine Jug; 1790. <i>Ball</i> thumbpiece. Hammered, marks not decipherable.	1		Teapot, hammered, about 1 quart capacity.
1	6"	Round Can with lid. Angel marks.	10	12" to 16"	Deep Dishes and Basins, some hammered, all marked either Angel, Crossed Keys, Crown, Rose, Lion, or Palm.
1		Wine Can. Angel marks.	1	15"	Deep Basin with collar. Crossed Keys and Rose mark.
1		Guild Flagon, 3 legs. <i>Ball</i> thumbpiece. Marks not decipherable.	1		Wall Salt Box, hinged top. Rose mark.
1	9"	Guild Flagon, Hammered. <i>Ball</i> thumbpiece. Angel marks.	1		Large Porringer. Eagles and Crown mark.
1	9"	Measure. <i>Shell</i> thumbpiece. Angel marks.	1		Small Porringer. Crossed Keys and Rose mark.
1	5" high 9" diameter, stemmed form, hammered Butter Dish; 1816.	Angel marks.	1	12"	Large Porringer. Angel marks.
1	6" high 9" diameter, stemmed form, hammered Butter Dish; 1825.	Angel marks.	1	23"	Deep Basin with collar. Crossed Keys and Rose mark.
2	11"	Flagons. <i>Ball</i> thumbpiece. Marks not decipherable.	1		Loving or Welcome Cup; 1706. Presented at Nesselz to Locksmith's Guild. Side Medallions, stemmed form.
1	7"	Flagon. <i>Ball</i> thumbpiece. Marks nor decipherable.	1	14"	Loving or Welcome Cup; 1693. Presented to a butcher's guild. <i>Ball</i> thumbpiece. Angel marks and Palms. (These two loving cups are very rare pieces in pewter)
1	15"	Flagon; 1712. Domed lid. <i>Ball</i> thumbpiece. Angel marks.			

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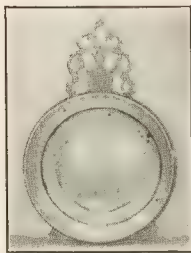
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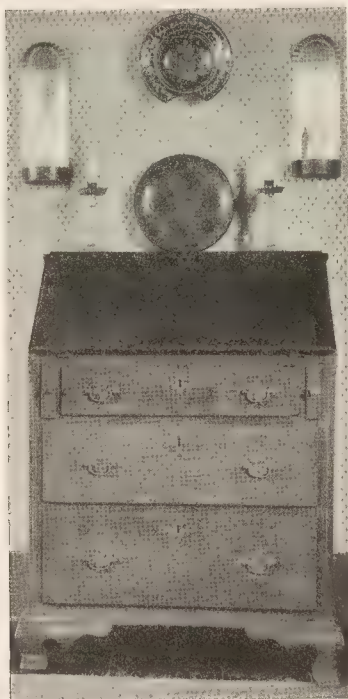
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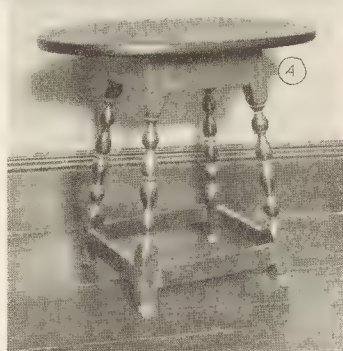
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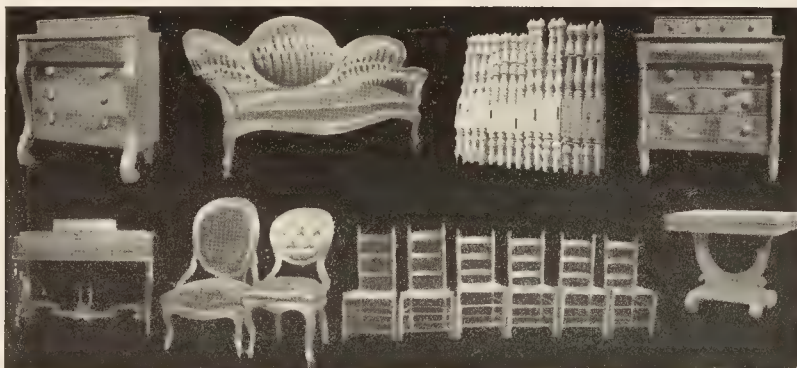
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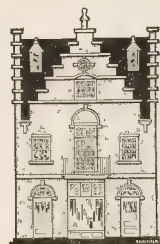
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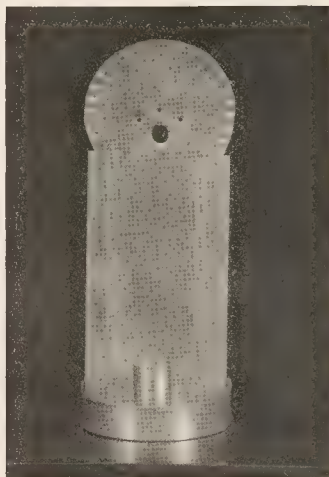
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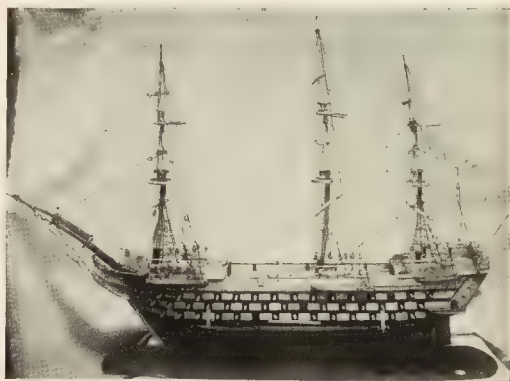
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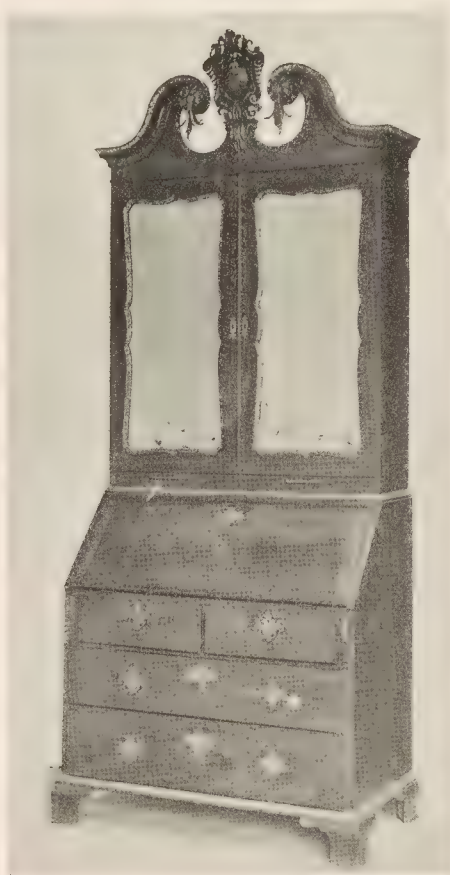
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# ANTIQUES

Vol. XI

MAY, 1927

No. 5

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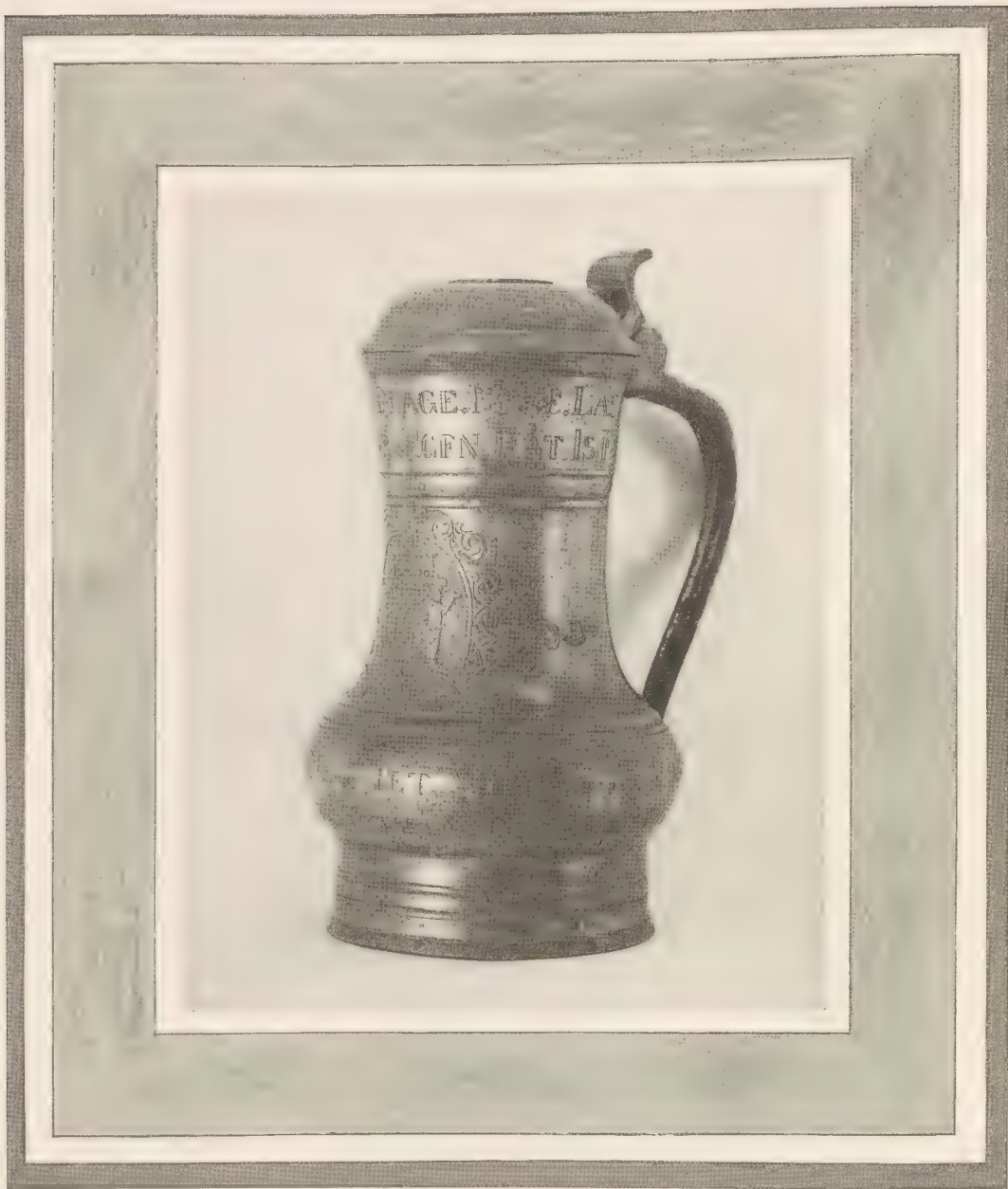
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"REMBRANDT" FLAGON (*Seventeenth Century*)

A Dutch example with tall base. Referred to as Figure 55 in Part III of the series *European Continental Pewter*, which appears on page 382.

# ANTIQUES

A MAGAZINE for Collectors and Others WHO FIND  
INTEREST IN TIMES PAST & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume XI

MAY, 1927

Number 5

## The Editor's Attic

### *Sic Transit Gloria*

IN both June and August of the past year, the newspapers carried headlines announcing the disappearance and eventual rediscovery of an aged man, Edward Payson Weston. In each instance, it transpired, Weston, though burdened with the weight of eighty-seven years, had set out, presumably intent upon taking a long hike. In each instance his journey had ended in the confusion and distress of bewildered mind and exhausted body.

"Still in our ashes live their wonted fires."—In the vacuity and feebleness of fourscore years and seven, Weston had been attempting to repeat exploits which, in youth and middle age—and even later—had brought him considerable renown. Of the first of these exploits the Attic possesses a curious memento, forwarded by Kirkland Coltman of Chicago. It is a folder of four pages, each page two and three-quarters by four and three-sixteenths inches in size.

Published in February of 1861—almost precisely sixteen years more than half a century ago—this folder informs us that Edward Payson Weston, born in Providence, March 15, 1839, is about to begin a foot pilgrimage to Washington to attend the inauguration of Abraham Lincoln as President, and that this exercise is undertaken in fulfilment of an election pledge. The trip of four hundred and seventy miles, we learn further, is to be completed within ten days.

The statement concludes thus:


He is now on the road, performing this agreement foolishly made, and leaves this card with those who choose to preserve it as a memento of his trip.

But in presenting this modest souvenir to the folk along his route, its distributor was advertising more than his own adventurous jaunt. Though he had lost his wager, he had thriftily succeeded in capitalizing his defeat, for pages two and four of the circular disclose the prime purpose of that document to be the dissemination of general knowledge concerning the virtues of Grover and Baker's family sewing machines.

### *Advertising and Artifice*

IN the past sixty-six years, advertisements have changed materially in the degree of their flamboyancy, but not greatly in the nature of their psychological appeal. The young person who is pictured on page two of this historic circular is quite as nonchalant, quite as elegantly clad and meticulously groomed as those nattily pink matrons whom, today, the publicity pages of our magazines depict in the process of painting kitchen floors, wielding vacuum cleaners, and supervising the gyrations of submissive washing machines. Quite evidently, these lovely persons all cherish a serene confidence that the obliging mechanisms provided by master minds of industry will in no wise impair the composure of their sparkling toilettes.

**WALKING**  
FROM  
**BOSTON TO WASHINGTON**  
Between  
FEBRUARY 22<sup>nd</sup> AND MARCH 4<sup>th</sup> 1861.



*E. P. Weston*

Taken this. Engraved under Mr. Weston's supervision.

**GROVER & BAKER'S**

**C E L E B R A T E D**



**S E R V I S I O N**

**FAMILY SEWING MACHINES.**  
NEW STYLES AT REDUCED PRICES.  
With all the Latest Improvements.  
HEMMERS, FELLERS, TUCKERS, ETC.

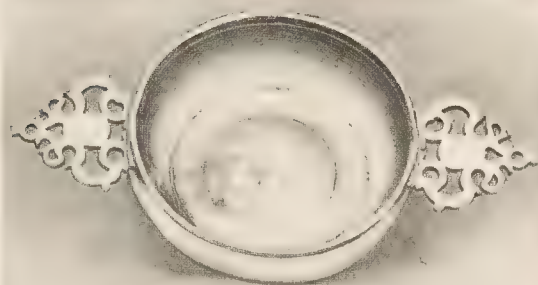
**PRINCIPAL SALES-ROOMS:**

420 Main Street	Worcester,
281 Chapel Street	Hartford,
495 Broadway	New-Haven,
18 Summer Street	New-York,
730 Chestnut Street	Boston,
181 Baltimore Street	Philadelphia,
	Baltimore,

gro-Tis Company now make the *shuttle* on *lock-stitch* Machine, of the same quality and at same price as our 11-11. Collected Samples Free of Charge. Write for them. There is no other Company where names let alone, and the only one that can afford to make them so good.

As for Weston, he achieved his self-appointed task of pedestrianism, and won prodigious applause. Six years later, he acquired new laurels by footing his way from Portland to Chicago in twenty-nine days. Fifteen years later, over the same course, he beat his former record by





DOUBLE-HANDLED PORRINGER BY JOHN  
KENTON  
(Below) — KENTON'S MARK

twenty-four hours. Again, in 1909, he tramped from New York to San Francisco in one hundred and four days. His homing instinct brought him back in seventy-six. He became the world's champion walker.

Weston is still living, a broken old man, to whom timely generosity has ensured comfort for declining days. Grover and Baker and the sewing machine which they manufactured are, apparently, no more. So pass the prides of life. Only the young female of the advertising folder remains as in the beginning — with round white arms extended, calmly guiding a never-ending seam. Like unto her sister of Keats' *Grecian Urn*, she cannot fade. Forever sewing and forever young, she conveys her special lesson of the brevity of life and the durability of art.

### Identifying "I. K."

SOME time since, Charles A. Calder of Providence found, among the possessions of an old-time Rhode Island family, the two-handled pewter porringer here pictured. The touch upon this specimen — a circle enclosing two stars and the initials *I. K.* — is likewise reproduced.

Now it so happens, that during the early years of the 1800's, a pewterer, Josiah Keene by name, plied his trade in Providence. From the book, *Rhode Island Pewterers and their Work*, Mr. Calder quotes an advertisement inserted by Keene in the *Providence Gazette* for October 2, 1803; he likewise reproduces a receipt which, in January 1817, this pewterer issued to his fellow citizen William Calder.

While thus much, at least, is known concerning Josiah Keene, no identifiable example of his pewter has ever come to light. There would have been small ground for surprise, therefore, if, having discovered, in Rhode Island, a handsome porringer bearing the initials *I. K.*, Mr. Calder had proclaimed the finding of an authenticated Josiah Keene specimen.

But Mr. Calder is not much given to proclamation. He would have been glad to believe that this somewhat archaic touch was, indeed, that of a nineteenth century New England workman; but before committing himself one way or another he sought proof. And eventually proof came — from

England — in the form of a note from H. H. Cotterell, pointing out the fact that the initials *I. K.* in a small beaded circle with stars constitute the touch of the English pewterer John Kenton (1676-1720). This very design is discoverable as number 250 in Massé's series of reproductions of pewter touches preserved by the Worshipful Company of Pewterers of London.\* As for Josiah Keene, his mark and an undoubted specimen of his workmanship are yet to be unearthed.

### Two Newport Tables

SOMETIME since, *ANTIQUES* published an unusual pedestal tip-top mahogany table belonging to Frederick W. Mercer, of New London, Connecticut, and attributed to the Newport school of cabinetmakers.† The special feature of the table in question was a triangular base supported on three widespread cabriole legs, and above this a three cornered hollow pedestal opening with a door, behind which was ensconced a cabinet of tiny triangular drawers. With



Fig. 1 — NEWPORT TABLE  
(Owned in Philadelphia.)

\*Massé, *The Pewter Collector*.

†See *ANTIQUES*, Vol. IV, page 224.

Mr. Mercer's table were likewise published two similar but less elaborate examples, of other ownership.

In a similar special category are the two tip-top tables here published — one belonging in the family of C. C. Zantzinger, of Philadelphia, the other to Duncan Hazard, of Newport. The first mentioned of the two was, at one time, exhibited at the Pennsylvania Museum in Philadelphia, under whose auspices the photograph here reproduced was taken.

That which particularly concerns us in these tables is their triangular bases, each supported on wide-spread cabriole legs, and each, in turn, constituting a platform from which rise four fluted columns, which are joined across their capitals by a kind of triangular abacus. To this abacus are pinioned the cleats of the table top, and upon it rests the top, itself, when in horizontal position.

As already observed, each table displays four of these columns. If the central member of the four were removed, the possibility of disposing a three-cornered cabinet so as to engage the remaining three would readily suggest itself. The result would be that pictured in the earlier number of *ANTIQUES* already referred to.

The tables here illustrated vary somewhat in size. The first, which is slightly stilted by the addition of an extra



Fig. 3 — THE TABLE OF FIGURE 2

ball under the foot, is, nevertheless, half an inch lower than the second, which stands twenty-seven and one-half inches from floor to upper edge of rim.\* But its top, again, is slightly smaller — twenty-eight and one-half inches in diameter — as against thirty-two inches for the top of the second piece. Each top is cut from a single mahogany plank, and is dished. The columns of the first table are somewhat heavier than those of the second, and the detail of the legs is somewhat more elaborate; but that the legs of both tables were roughed out from the same templet seems more than likely.

No documents detail the history of either piece; but legend points to a Newport origin for both. Mr. Zantzinger quotes verbal tradition concerning his family example, to the effect that it has descended, from mother to daughter, from one Sarah Crawford who, at some time during the eighteenth century, married Gabriel Bernon, a Huguenot who had established himself in Providence. This table is now the property of Sarah Crawford Zantzinger, daughter of the *ATTIC*'s generous informant.

Mr. Hazard's table came to its present owner from Catherine Weaver, who was of the Goddard family. That fact, in itself, affords but tenuous evidence as to the precise authorship of the table. It can hardly be taken definitely for granted that eighteenth century New England families in need of furniture invariably patronized cabinetmaking relatives.

However that may be, considerations of style point to a common origin for these two tables — probably in a Newport shop; possibly in that of John Goddard.

\*This extra ball, or bun, seems an awkward and rather unnecessary addition, which may have been necessitated in order to bring the table — after its completion — to a convenient level. A height of twenty-six and one-half inches would be hardly adequate.



Fig. 2 — NEWPORT TABLE  
(Owned in Newport)





Fig. 1 — TWO OF THE SIX SAMPLE CHAIRS

These chairs, now quite definitely attributed to an American maker, belong in a group representing the highest achievement of Philadelphia furniture makers.

Owned by Howard Reifsnyder.

## Benjamin Randolph of Philadelphia

By S. W. WOODHOUSE, JR.

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### I. PHILADELPHIA, LEADING CITY OF THE COLONIES

IT is interesting to remember that pioneer collectors called a certain type of high chest of drawers a *southern highboy* until there was discovered, in Baltimore, a walnut lowboy with the label of William Savery, of Philadelphia, in the bottom of the upper drawer. This piece was afterwards purchased by Luke Vincent Lockwood for the Colonial Dames at Van Cortland Manor, New York. Thereupon dealers and collectors, in the flush of discovery, styled all fine American Chippendale furniture *Savery*.

Though there were, undoubtedly, good makers in Annapolis, Baltimore, and Charleston, comparatively little important furniture was, as a matter of fact, produced in the South.

Philadelphia, however, in the latter half of the eighteenth century — larger than New York or Boston — was, for some time, the centre of wealth and luxury in America. As late as 1765, New York had not progressed far beyond

the position of a Dutch trading post; and Boston was a small town of prim and Puritanic character — certainly not a place where luxury prevailed. Concerning Philadelphia, on the other hand, it should be remembered that there were men of wealth amongst the early settlers in Pennsylvania. Their numbers were later increased by the advent of younger members of distinguished English families who, thanks to the opportunities afforded in the new land, were, in due time, able to emulate the elegant and refined surroundings to which they had been accustomed at home.

The significance of the fact that Philadelphia always boasted an important group of fashionables — spoken of as "World's people" in distinction to the plain Friends or Quakers — has not been sufficiently appreciated. During the years prior to and during the Revolution, many Tories, Quaker pacifists, and so on, lived in Philadelphia; and, though the city was occupied by the British, relatively little

was destroyed during the war. Hence it is easy to understand why the major part of the choice American furniture that follows a style which, in a loose way, we may call *Chippendale*, has come to light in Philadelphia — as is indicated by the Pendleton collection at the Rhode Island School of Design, and the Palmer and Myers collections in the Metropolitan Museum.

## II. THE SIX "SAMPLE CHAIRS"

Twenty-five years ago "Jimmy" Curran heard rumors, hunted up and bought a fine chair. It was one of six that old wives' tales had frequently referred to as "the six sample chairs." By judicious efforts the entire six were ultimately unearthed, though one still remains in the family of original ownership.

The first was bought by the Doyen of American collectors, Henry W. Erving, of Hartford. He found it in Curran's treasury one hot summer's day as he was returning from his son's commencement at Johns Hopkins. Of this chair Luke Vincent Lockwood says, "It is the best chair that has been found in this country."\* Three others of the six, one wing and two side chairs, are in the collection of Howard Reifsnyder, of Philadelphia.

Other pieces of furniture showing points of resemblance are the fine chair illustrated on page 91 of Lockwood, now owned by Mrs. Ingersoll of Hartford;† the chairs from the Charles Wharton house;‡ the Cadwalader card table and console table.§ The question which has constantly lain before all collectors is: are these pieces of American or English make? The great connoisseurs have vaguely suggested American, perhaps English; or English, perhaps Philadelphia; and we get nothing more definite.

After the publication of the Metropolitan Museum *Bulletin* (Vol. XIII, No. 12, 1918) in which my friend,

\*Luke Vincent Lockwood, *Colonial Furniture in America*, New York, 1926, Vol. II, p. 92.

†Formerly in the Bulkeley Collection.

‡Exhibited at the Pennsylvania Museum.

§Metropolitan Museum, American Wing.



Fig. 2 — THE WING SAMPLE CHAIR

The largest chair of the group. This was discussed at some length by Herbert Cescinsky in *ANTIQUES*, Vol. VIII, page 273 et seq. Owned by Howard Reifsnyder.

R. T. H. Halsey rescued the name of one of Philadelphia's brilliant galaxy of cabinetmakers, all were naturally searching for a clue to some of the others, or seeking to discover which of the various kinds of furniture following the

general fashion of Chippendale was made by which individual of this group. The next considerable contribution to our information came in the form of the very splendid engraved business card of Benjamin Randolph.\* Yet from that time until a chair was discovered bearing Randolph's actual label, we were still at sea, though there had been various efforts to connect the "six sample chairs" with this maker.

## III. BENJAMIN RANDOLPH, CABINETMAKER

Little has been published about Randolph. He was supposed to have come from New Jersey, and it was known that, when he retired, he went to his place *Speedwell Mills*, on Wading River, near Burlington, in that state.

Gradually, however, I have acquired some data concerning this interesting cabinetmaker.† He first married, February 18, 1762, Anna Bromwich, only daughter and sole heiress of William Bromwich, stay maker of Sassafras Street. As

William Bromwich was buried in Christ Church graveyard, November 19, 1763, it would seem that, by his marriage, Benjamin Randolph came into close association with "World's people."

In his early transactions he is noted as "joiner." He possessed one horse, some cattle, and one servant, and paid a tax of £42.16 in the Middle Ward. Soon, however, we find his taxes increased, and he styles himself "cabinet-maker" in 1768.

By regular progression he climbs in the scale as a "carver and gilder," and then as "merchant," until, in 1786, he pays a tax of £176.11, and has property in the High Street Ward, in the Mulberry Ward, in the Middle Ward, in the Northern Liberties, and out in Abington. He is now pos-

\*See *ANTIQUES*, Vol. VII, p. 121, where this card is reproduced.

†Records in the Genealogical Society of Pennsylvania.



sessed of two horses, cattle, and one negro. Finally, at the time of his retirement, he styles himself "gentleman," a term not lightly used in the eighteenth century. It would be well to remember that Benjamin Randolph was a cabinetmaker in such a position as to secure Thomas Jefferson's patronage, and, as Jefferson states, to make for that statesman the desk on which the Declaration of Independence was drafted.\*

Several of Randolph's old property transfers are very interesting, and shed further light on our maker of fine furniture.† In 1767, when purchasing his shop in Chestnut Street from one Thomas Shoemaker, a carpenter, Randolph, we find, acquired a lot twenty-four feet wide by one hundred and seventy deep, "through to the lots on High Street," with a seven-foot cartway at the side, adjoining the property of Henry Mitchell, "joiner." We observe that these men, most of them woodworkers, were meticulously accurate, for this deed expressly states "to be paid in dollars — that is to say sixty-six Spanish milled dollars commonly called milled silver pieces of eight, each piece weighing seventeen pennyweights, six grains, fine coined silver and eleven-sixteenth parts of a dollar." So shin plasters, currency, depreciations, and what-not may come and go, but Thomas Shoemaker, Quaker carpenter in Philadelphia, is certain to receive full value in silver bullion.

In 1781, Randolph purchases property, adjoining Benjamin Franklin's lot, for £775 "in gold and silver coins." Of more interest than the fact of sale is the quaint phraseology of the deed when he transfers some of the old Bromwich property on Sassafras Street. It begins:

TO ALL THE PEOPLE, I BENJAMIN RANDOLPH, Carver and Gilder send greeting. Know ye that the said Benjamin Randolph in consideration for £100 gold and silver coins do sell on the north side of Mul-

berry Street "formerly belonging to William Bromwich." William Bromwich died intestate, leaving his only issue a daughter named Anna, upon whom the same descends as heiress at Law, who intermarried with me, said Benjamin Randolph, and by whom I had issue two daughters named Mary and Anna, now living and in their minority and my said wife Anna

some years ago died intestate, whereby her estate in the premises descended to my said two daughters, Mary and Anna as co-partners and Heiresses at Law, subject to the life estate of me, the said Benjamin Randolph as tenant by courtesy, —.\*

#### IV. HERCULES COURTENAY, CARVER

We find that in 1767 the witness to one of the many real estate transactions of Benjamin Randolph is Hercules Courtenay. Now what do we know of Hercules Courtenay? He married Mary Shute, May 18, 1768, at "Old Swedes," Gloria Dei church. He advertises from his house in Front Street between Chestnut and Walnut, where he paid taxes in 1769, at that time styling himself "carver." The advertisement reads:

Hercules Courtenay, Carver and Gilder, from London, INFORMS his Friends and the Public, that he undertakes all Manner of CARVING and GILDING, in the newest Taste, at his House in Front-Street, between Chestnut and Walnut Streets. N. B. He is determined to be as reasonable as possible in his Charges, and to execute all Commands with the utmost Diligence."†

After the Revolution, apparently, he gave up his artistry and became a "tavern-keeper."

Now we enter the field of conjecture. One seldom goes far out of his way to hunt up a witness to his signature. It would seem probable, therefore, that Hercules Courtenay was in the employ of Benjamin Randolph at the time of delivery of the previously mentioned deed. It is even more probable that, when young Courtenay came out from London, as his advertisement states, he was employed by Benjamin Randolph. Yes, you may say, but what reason is there for connecting Benjamin Randolph



Fig. 3 — THE FIRST OF THE SIX CHAIRS  
Said to be the finest chair yet found in America.  
Owned by Henry W. Erving.

\*Now in the Library of Congress.

†Recorder of Deeds, Philadelphia.

\*Deed Book, D-19, p. 514.

†Alfred Coxé Prime, *Colonial Craftsmen*, from the *Pennsylvania Chronicle*, 8/14/1769.

with six elaborate sample chairs? — To discover that we must follow the story of Randolph's second marriage.

#### V. ESTABLISHING A LINE OF DESCENT

Benjamin Randolph, after his retirement, married Mary Wilkinson, widow of William Fenimore. Benjamin Randolph's will, dated 1790 recites:

Whereas there was a verbal agreement between me and my wife, Mary, previous to marriage, that neither of us would claim any right in any property of the other, in consequence I have not meddled in her real or personal estate, therefore I bequeath to my said wife, Mary, £20.\*

Such ante-nuptial agreements were common usage.† The supposition that Benjamin Randolph came from the Fitz-Randolphs of New Jersey is strengthened by the fact that his only surviving daughter, Anna, after her father's death, went to live in Morristown, New Jersey, in which vicinity the name of Fitz-Randolph is prevalent.

Randolph's second wife, Mary Wilkinson Fenimore, survived him by some years. In her will, dated June 1, 1816, in the fifth paragraph, occurs the statement: "All the remainder of my household goods I give unto my son, Nathaniel Fenimore" (her son by her first marriage). By the second clause of the first paragraph, her daughter Priscilla is to have a home with her brother Nathaniel Fenimore as long as she remains single. Nathaniel Fenimore, who inherited under this will, married Rebecca Zelley, and had a daughter Rebecca Zelley Fenimore, who was born in 1831, and eventually married her cousin Samuel Stockton Zelley.

Five of the six sample chairs have been purchased from the descendants of Nathaniel Fenimore, stepson of Ben-

jamin Randolph. Benjamin Randolph was living with Mary Wilkinson Fenimore Randolph at the time of his death, and, though his will makes no mention of his personal effects, it seems reasonable to suppose that these prized

pieces of household gear — the six chairs — remained in possession of his widow. From her they would naturally, by descent, pass to her heirs, after Benjamin Randolph's only surviving daughter Anna had gone to live in another part of the state; for, in those days of poor roads, one endeavored not to transport household furniture over long distances.

#### VI. THE ARGUMENT FOR AMERICAN WORKMANSHIP

It has generally been accepted that chairs of the latter half of the eighteenth century showing rounded, stump rear legs, or those so constructed that the seat rails completely pierce the stiles at the back, are, by those signs, to be classed as products of Philadelphia craftsmanship. Some of our six sample chairs display these characteristics; some do not. On that point, more presently.

In proportion the six chairs follow English rather than American precedent — the precedent of the *Director*, Plate XVI. American chairs tend to be smaller

in the seat than English chairs, especially narrower at the rear of the seat. American chairs, however, have higher backs than contemporary English pieces.

The fact that our specimens follow English precedent in proportions is by no means evidence of English manufacture; though it does argue close regard for English methods. It is, therefore, to be noted that, in the Pennsylvania Museum, there is a very simple chair, bearing the label of Benjamin Randolph, which follows English proportions and in which the seat rails do not pierce the stiles. While the carving and structure of the splat of this chair are fine,



Fig. 4 — THE SECOND OF THE SIX CHAIRS

The splat so broken as to engage the stiles of the back is an unusual feature. The lion's-paw feet should be compared with those shown in Figure 2 and with the feet in Figures 7 a, b, and c. Privately owned.

\*At Trenton, New Jersey.

†Information of Dr. and Mrs. Satterthwaite, genealogists, at Trenton, New Jersey.



they are extremely simple, for this is a much less elaborate type of chair than those pictured in the *Director*.

The only plates in the *Director* showing chairs with the splat spreading widely to connect with the sides are the three with ribbon-backs, and those in Gothic and Chinese taste. Mr. Erving's chair (Fig. 3), in its essentials, resembles the ribbon-back. The carving of all is of a peculiarly soft, rounded character, which has been spoken of as French carving. The second sample chair (Fig. 4), closely resembling Mr. Erving's piece, has the back splat widening at its upper third so as to become attached to the stiles. Very similar, again, is a hall chair exhibited by the late John D. McIlhenny at the Pennsylvania Museum in the Chippendale Show of 1924.

The two latter chairs present so many features in common that their close study is well warranted, though the modern upholstery of the sample chair quite alters lines that are intensified by the wooden seat in this superb example of Mr. McIlhenny's.

The Erving chair has rear legs following the English fashion; the two Reifsnnyder side chairs, previously referred to as part of our sextette, have back legs with rounded Philadelphia stumps; the second chair has back legs with rounded Philadelphia stumps; the sixth chair likewise shows the Philadelphia stumps. In the chair at the Pennsylvania Museum the side rails do *not* pierce the stiles; in the two Reifsnnyder chairs, the side rails do *not* pierce the stiles; in the second sample chair, the rails *do* pierce the stiles; in the sixth sample chair, the side rails *do* pierce the stiles.

Study of the illustrations will make it clear that the leg of the Cadwalader card table is merely the leg of the second chair elongated. The carving of the skirt of the card table and of the skirt of this second chair are virtually identical, and show, further, close similarity to that of the

skirt of the Erving chair. Very similar handling is revealed in the carving of the Cadwalader pier table in the Metropolitan Museum, the Washington sofa in Independence Hall, and the Louis Myers pie-crust table in the Metropolitan

Museum, the pier tables in the Pennsylvania Museum, the Pendleton collection at the Rhode Island School of Design, and, lastly, with the less ornate chairs from the Charles Wharton house. Mrs. Ingersoll's chair and Miss Esther Morton Smith's,\* in varying degree, exhibit the same construction, timber, and carving.

It is interesting to note the English professional point of view as embodied in the opinions of Herbert Cescinsky, who states that, in English chairs, one seldom finds the side rails of as heavy timber as in American analogues; that the rounded stump legs do not occur in fine English furniture of the second half of the eighteenth century; that the side rails of our sample chairs are of heavier timber than is customary in English pieces; and that the bracing of these pieces is done in a manner peculiar to Philadelphia.†

In his advertisement, Benjamin Randolph not only draws attention to the fact that he makes all these fine things, but likewise does "Carving,

Gilding, etc., performed in the Chinese and modern taste." As Hercules Courtenay seems either to have been in Randolph's employ or to have enjoyed specially friendly relations with him, I do not think we go too quickly in suggesting that all these chairs — as well as other similar pieces — were probably carved by Hercules Courtenay.

At least five members of the Carpenters Company of Philadelphia were possessed of Swan's *British Architect*, published in 1745. The third edition of Chippendale was bought by the Philadelphia Library Company in 1762. The



Fig. 5 — THE SIXTH CHAIR

The least ornate of the group. Designed in the Gothic style. The rear stump legs and their relationship to the lines of the chair-back should be compared with those of Figure 4. Privately owned.

\*Exhibited at the Pennsylvania Museum, December, 1920.

†*British American*, London, June and July, 1925.



Loganian Library had a copy of Battie Langley's *Treasury of Building and Working Men's Designs*, published in 1745. When Benjamin Randolph bought his shop in Chestnut Street, Smithers, who engraved his business card, was working in Philadelphia.

There is no doubt that this engraver had access to the copy of the *Director* owned by the Library Company, or, more probably, to one of the several copies that I believe were in the possession of individual craftsmen in the city. It is significant that where we do find

Philadelphia-made Chippendale furniture, it is from plates in the third edition, the copy owned by the Library Company.

Whatever the place which history ultimately reserves for Benjamin Randolph or Hercules Courtenay, it is quite certain that these six chairs, now considered together for the first time in more than one hundred years, are outstanding examples of work in the Chippendale fashion, and have undoubtedly had their home on the banks of the Delaware since before the Revolution.



Fig. 6—THE CADWALADER CARD TABLE

The leg of this table is little more than an extension of the chair leg of Figure 4. The two skirts are almost identical.



Fig. 7—DETAILS

- a. Leg from the wing chair shown in Figure 2.
- b. Leg from the Washington sofa in Independence Hall.
- c. Leg from the second chair, shown in Figure 4.



## More Old Razors

By HENRY T. LUMMUS

### INTRODUCTORY

SOMETHING over four years ago, in December, 1922, to be exact, Judge Lummus published in *ANTIQUES* an article entitled *Old Sheffield Razors*, in which he discussed at some length the philosophy and practice of razor-collecting, the history of the razor as an implement of the toilet, and therewith, very briefly, the names and histories of the chief English and American manufacturers of razors during the first half of the nineteenth century. In presenting the following material, which is essentially supplemental to that which previously appeared, the author has discovered no reason for repeating any of the information then offered. He has felt it sufficient simply to picture some of his more recent acquisitions and to accompany the illustrations with such amplifying notes as seem necessary. Since 1922, the circle of readers of *ANTIQUES* has materially widened, and, in the process, the number has increased of those likely to be stirred by contemplation of the lethal weapons with which the men of a courageous generation were wont to keep the verdure of their open and unprotected countenances in a state of decorous subjugation.

All the illustrations are from the author's collection at Lynn, Massachusetts, except as otherwise noted. The dates assigned are, of course, only approximate. Those which follow the maker's name are those which mark the term of the business under that entitlement. — THE EDITOR.

1. Date 1770. Maker, unknown, doubtless of Sheffield, England. Trademark, pipe and *N* or *Z*. Handle, bone. The pipe in various combinations was used as a trademark by several Sheffield cutlers.
2. Date 1775. Maker, John Brammall or Bramhall, Storrs, near Sheffield (1770-1800). Trademark, *Joppa*. Inscription *Bramall*. Handle, black horn.
3. Date 1780. Maker, John Shepherd, Sheffield (1770-1795). Trademark, crown and *Wolf*. Handle, tortoise shell, metal end.
4. Date 1785. Maker Brittain, Wilkinson & Brownell, Sheffield (1780-1840). Trademark, *France*. Handle, red horn.
5. Date 1785. Maker, Thomas Warburton, Sheffield (1770-1835). Trademark, *Lisbon*. Handle, black horn, metal end.
6. Date 1824. Maker, John Scotti, probably of Sheffield. Inscriptions, *John Scotti, warranted; Lafayette*. Handle, black horn. The blade, including tang, is  $6\frac{1}{8}$  inches long,  $1\frac{1}{8}$  inches wide, and  $\frac{7}{16}$  inch thick; and the razor weighs 4 ounces, 54 grains, avoirdupois. The writer has seen none heavier, except the one shown as *J* in his earlier article, which weighs 40 grains more.
7. Date 1820. Maker, George Wostenholm, Sheffield (1797-1823). Inscription, *Wostenholm*. Handle, mottled horn, pressed to show, on mark side, figures entitled *Fame* and *Hope*; on pile side, conventional floral design.
8. Date 1825. Maker, unknown, Sheffield. Trademark, *Norfolk Sheffield*. Inscription, *Silver steel*. Handle, ivory. The blade, including tang, is only  $4\frac{1}{2}$  inches long; the writer has seen none shorter.
9. Date 1845. Maker, T. Ascher, Sheffield. Inscription, *Superb. silv. steel. T. Ascher, Sheffield*. Blade etched with Masonic emblems. Handle, black horn. The blade is  $1\frac{3}{8}$  inches wide; the writer has seen none wider.
10. Date 1845. Maker, William & Samuel Butcher, Sheffield (1830-?). Inscriptions, *Manufactured by Wade & Butcher, Sheffield; The celebrated fine India steel razor*. Handle, black horn, pressed to show, on mark side,



The Washington razor universally approved (sic), American eagle with Native American, portrait of George Washington, 4th July 1776; on pile side, log cabin, *Light and liberty*, Made expressly for John Warrin, New York. John Warrin dealt in needles and incidentally in razors in Maiden Lane, New York, from 1833 until 1857.

11. Date 1840. Maker, Joseph Elliot, Sheffield, (1821-1854). Trademark, C reversed and C, with cross between. Inscription, Joseph Elliot, best silver steel. Handle, black horn with brass inlays showing stag hunt.

12. Date 1855. Maker, Southern & Richardson, Sheffield (1847-?). Inscriptions, Southern & Richardson, makers, Wheelon works, Sheffield; Diamond edge razor. Handle, black horn.

13. Date probably 1844, possibly 1837. Maker, Hawcroft & Pearson, Sheffield, (1835-1844). Inscription, Hawcroft & Pearson's razors warranted, Sheffield. Handle, black horn, pressed to show, on mark side, American eagle, *Native American*; on pile side, pen, book, liberty cap, rays of light, *Light and Liberty*. Designed like number 10 to appeal to the Native American or Know-Nothing movement, which began about 1837, was renewed 1843-1846, had its greatest success in the fifties, and ended before the Civil War.

14. Date 1840. Maker, Joseph Elliot (supra). Trademark as above. Inscription, Joseph Elliot. Handle, ivory lined with brass, like a knife.

15. Date 1828. Maker, unknown. Inscription, Dewing Tyler & Co. Worcester. Inscription on handle, Amos Lawrence. Handle, ivory lined with brass. The writer cannot find trace of Dewing Tyler & Co. in Worcester, England, or Worcester, Massachusetts.

16. Date 1838. Maker, George Johnson & Co., Sheffield (1810-1855). Trademark, seven stars. Inscriptions, crown, G. Johnson; A present from a friend. Handle, ivory.

17. Date 1855. Maker, Brookes & Crookes, Sheffield. Inscription, bell, Brookes & Crookes, Makers, Sheffield. Handle, ivory.

18. Date 1855. Maker, unknown, doubtless of Sheffield. Trademark, diamond surmounted by ellipse, containing the English registry marks. Handle, ivory.

19. Date 1845. The dates of the four American razors, 19, 20, 21 and 22, cannot be estimated with much accuracy, for American razors did not always follow contemporary Sheffield fashions. Maker, Henry Harrington, Southbridge, Massachusetts (1818-1876). Harrington was born at Shrewsbury, Massachusetts, Sept. 10, 1796, of American parentage; built a small cutlery shop in 1818 in the northerly part of Southbridge, called Brookside, on the banks of the Cady brook, apparently the same as the premises on the road to Charlton which he bought May 18, 1824 (Worc. S.D.

Deeds, 241-182), agreeing to maintain a grindstone operated by water and to sharpen his grantor's tools; and died at Southbridge, Sept. 9, 1876. His business is still operated as Harrington Cutlery Company. Inscriptions, two hearts with eagle between, *Manufactured by Henry Harrington, Cutler to the People, Southbridge, Mass.* Handle, ivory. Owned by A. E. Rhodes, Wollaston, Massachusetts. The writer has revised his ideas about the scarcity of early American razor makers. More than a century ago scythe factories were established in various New England towns, and these occasionally made razors as well as other cutlery, although they could not have supplied more than a tiny fraction of the local demand for razors. For example, the writer has a typical razor of the 1820-1833 period, stamped J. Lee, Medway, Mass.

20. Date 1845. Maker, J. Perkins, place unknown, but doubtless in America. Inscription, J. Perkins. Handle not original. Possibly J. Perkins was related to Nathaniel Perkins of Newburyport, Massachusetts (born







April 18, 1803, died an engraver Nov. 29, 1847, nephew of famous inventor Jacob Perkins), who made miniature scissors praised in the Newburyport *Herald*, quoted in *Mechanics' Magazine*, London, for Feb. 26, 1825, Vol. 3, page 364.

21. Date 1855. Maker, *Rawson & Nourse*, Grafton, Massachusetts. Inscription, eagle, and *Rawson & Nourse, Grafton, Mass.* Handle, ivory. Judge W. E. Fowler and I find rumors to the effect that Doctor Levi Rawson, a physician of Grafton, born March 17, 1800, (Brown, 1825),

was a member of this firm at New England Village, now North Grafton about 1861. Note the amateurish shape of this razor.

22. Date 1860. Maker, *Aaron Burkinshaw*, Pepperell, Massachusetts (1856-1881). Inscription, *A. Burkinshaw, Pepperell, Mass.* Burkinshaw was born at Sheffield, England, Feb. 14, 1814; came to Berryville, Connecticut, in 1846; removed to Pepperell, in 1856; and died there Aug. 8, 1881. He often used the trademark *Exile*. Handle, black horn. Owned by A. E. Rhodes, Wollaston, Massachusetts.



## Silhouette Technique

By MRS. F. NEVILL JACKSON

Author of *History of Silhouettes*

*Illustrations from the author's collection*

THE simplicity in line of the true silhouette portrait has a more vital effect upon the mind than any other expression in art; for the eye, undisturbed by modeling and color, receives a direct and vigorous impres-

sion. The different types of silhouette technique manifest in comparatively modern examples of the art — that is, examples dating from the eighteenth to the twentieth centuries — are, roughly, three in number: *painting*, *cutting*, and *printing*.

The fundamental idea in all silhouette work is that of giving permanence to a shadow. Death is associated with its legendary origin; the tapers at the head of the bier throw a shadow of the death mask on the wall; reverently a hand traces the outline, which is believed to be sent as miraculous consolation. Several artists have used this primary idea in simple portraiture as a subject for their pictures. Le Brun, Schenau, and Mulready are amongst those whose work illustrates this point in our story. Another artist who

used the dramatic shadow was Benjamin West the American, President of the English Royal Academy, who succeeded Sir Joshua Reynolds in that important post.

### PAINTED SILHOUETTES ON GLASS

Those silhouettes which are painted from the back on flat or convex glass, and are then furnished with a white or pale-tinted background, so that the shadow of the opaque painting is thrown on the card, or plaster, exemplify

this process. Thus, in Figure 1, we see the portrait of a man painted in dense black, from the back, on convex glass. The collar is left white; the stock is indicated in delicate line; the shirt frill shows slightly in outline below. When

held at a correct angle, this portrait casts a shadow on the plaster background. This example is in its original frame of black papier-mâché, with brass oval and rose ornament to secure the ring.

Such convex glass portraits are sometimes curiously manipulated, and are called thumb pictures. The face will be made of a dense black, obtained by using pine charcoal dust mixed with beer or spirits. Lines are drawn to outline the figure, and a shading of black is laid down and spread by means of the thumb. One can see the whorls of the skin left as clearly as in the finger print identifications of the police of the present day, and the rough but effective method can be recognised at once.

Painting on convex glass was often

treated with a thin coating of composition or wax. The silhouette was thus protected from destruction by erasure, if the portrait lost its frame; but the lovely shadow-casting convention — the reminder of nature's own shadow portrait — was, of course, entirely lost if wax was added.

Such waxing is, unfortunately, a frequent cause of damage. Many beautiful portraits have suffered from extremes of temperature, especially when they were hung — as they so often were — on the chimney wall. After



Fig. 1 — PAINTED SILHOUETTE ON GLASS

Painted in opaque pigment on convex glass so as to cast a profile shadow on the light ground behind.



undue warmth, cold would shrink the wax and cause disfiguring cracks. Mrs. Beetham's portraits on convex glass, with or without wax filling, are amongst the finest of their kind. Lea of Portsmouth is another good exponent of the method. Rosenberg of Bath (1828-1869), whose son was an associate of the old English Water Colour Society, was also proficient in this process. His addresses at Bath were "14, The Grove," and "at Mrs. Barclays, ye Temple."

The Jordan brothers (1783) painted on flat glass. Their work is extremely bold, without detail except in outline. Their portraits are generally found mounted on card and are very rare. Six fine examples, reproduced in my *History of Silhouettes*, show Thomas Deverell in ribbon-tied wig and shirt frill; Ann Caroline, Susan Elizabeth, and Hester, charmingly bewigged and coiffed in the fashion of the day. These were formerly in the collection of Mr. Montague's guest and were sold for a large price at Christie's. Figure 2 is from a silhouette by Jordan, and should be interesting to all students of Harvard College and to all lovers of American antiquities, as it is the portrait of a member of the Holworthy family, whose ancestors were old Matthew Holworthy and his lady, for whom Holworthy Hall, Harvard, is named.

Sometimes the process of glass portrait painting was reversed, and the flat or convex glass, having been blackened all over, the outline of the head or figure was then drawn in with a sharp point and the black removed, except where it served as the filling of the outline objects to be silhouetted.

The back of such portraits was then treated in any one of several different ways: gold leaf or gold tinsel paper was placed over the back, or silver leaf was used; wax or thin glue was then run over the back, and the gold and black portrait was secure from damage by rubbing.

The richness of the gold or silver foil background made this variation of glass portraiture very suitable for jewels, and the process was much used in France and Germany. A fine French ring, for example, is mounted in gold with a man's head, done in this process, which is called *églomisé*. The round button or box lid in Figure 3 *b* is made by this process, and is a French example—probably a portrait of one of Napoleon's generals. *Le petit Caporal* was fond of these simple and decorative souvenirs, interesting examples of which may be studied at Malmaison.

I have also a beautiful onyx brooch, of French workmanship, mounted in gold, with a woman's head of an earlier period in this black and gold method.

"A. Charles, No. 130 opposite the Lyceum Strand" advertises himself as "the original miniaturist on glass." His prices are interesting; "from 2/6 to £4.4.0." is what was charged in those days.

#### PAINTED JEWEL SILHOUETTES

Under *painting*—this first division of silhouette technique—comes all jewel work. The work of Miers, nearly always signed, may be found in these rare jewel pieces. They are sometimes very minute, the head only the size of a pea. The mourning ring of Figure 3 *c* is in memory of Joshua Calley, who died June 13, 1788, at the age of fifty-three. As the face of the portrait is unrelieved in black, we may be sure it represents Mier's earlier method, perhaps before he had left Leeds and had adopted the bronzing contour lines of his partner Field, shown in the clasp of the gold mounted pebble bracelet (Fig. 3 *d*). The mourning ring is painted on plaster. One wishes that some of the old sentiment which led to the creation of such charming baubles were with us now.

The graceful little portrait in a pearl-set frame is one of Jack Dempsey's color silhouettes (Fig. 3 *a*). The face is a ten-

der, darkish grey, the lacinies of the transparent cap is indicated, and there is a faint rose color in the dress: a very lovely jewel painted on card.

From a tiny trade label printed specially for Miers' miniature work, we learn that a greatly enhanced price was always asked for jewel work.

#### PAINTED SILHOUETTES ON PLASTER

Figure 6 shows one of John Miers' early portraits, painted on plaster. The original is in dead black, though glass over the portrait has obscured the full effect. The frame is of the old, black papier-mâché type, with original ring and ornament. Miers' earliest label is very rare. It reads "Perfect likenesses in miniature profile taken by J. Miers Leeds." Later labels give 111 Strand as the address: "opposite Exeter 'Change, Proflist and Jeweller late of Leeds."

Miers' name is first mentioned in the London *Directory* of 1792. Miers and Field appear as partners in 1827.



Fig. 2 — PAINTED SILHOUETTE ON GLASS  
By William Jordan, 1783.  
Portrait of a member of the Holworthy family.

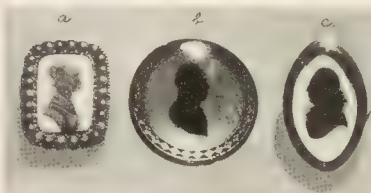


Fig. 3 — PAINTED SILHOUETTE JEWELS  
*a.* Pearl-set brooch with profile in color by Dempsey.  
*b.* Button, or box lid, *églomisé* (French).  
*c.* Mourning ring with portrait by Miers.  
*d.* Bracelet of pebbles, with man's portrait on plaster for the clasp.



Fig. 4—PAINTED SILHOUETTE ON CARD  
By Charles of Bath. The costume indicates a year not far from 1790.

technique differed considerably from that of many of his contemporaries, as he used Indian ink and fine line, together with solid black brush work. Sometimes examples are to be found in which the draperies and dress are in color. I have seen a lady with apple green and another with a brown bodice, and — curiously enough — the two wear identically the same cap, a complicated structure of bows, flounces, and ribbons. Yet the coincidence is not vastly surprising; for Charles, in one of his trade labels, tells his clients that they need not have their heads "dressed" before sitting to him, as he lends dressings in the latest fashion.

Mrs. Beetham also adopts this time-and-trouble-saving method for her clients. It is probable that the silhouette of Figure 5 is by Mrs. Beetham. It is a slight sketch, but bears no trace of want of finish. The sweet and piquant face is drawn on card, the faint outline of cap, the soft hair tendrils, and the ruff and high-waisted bodice of the First Empire give a very charming suggestion of beauty and simplicity in design.

The superb example of the Cover shows an exotic type of silhouette painting in all the glory and incongruity of coloring. One easily visualizes the Duke of Wellington's "dandies," whose bravery, powers of endurance, and dauntless spirit the great Duke valued so highly and praised so unreservedly during the Peninsular War. Could dressiness go further? The vivid scarlet coat, blue sash, white breeches, and shirt frill, gold epaulettes, badges, stripes, and buttons, the bright blue collar and revers, enormous cocked hat with rakish plume, cockade strap and tufts; and, with all this, the black profile, the faintly

#### PAINTED SILHOUETTES ON CARDBOARD

The oval portrait of Figure 4 is that of a lady of fashion, in a chic hat and with a scarf daintily wound round her head. It is typical of the work of Charles, an eighteenth century profilist, whose portraits have extraordinary charm. His

indicated whiskers, and the tied wig — here is the apex in quality, charm, and extravagance in silhouette painting; but by whom?

Alas, I have never found a trade label name or an initial to indicate the silhouettist's name! I have sought silhouette portraits for twenty years, but I have found only eighteen of such specimens. Two of them are reproduced in colors in my *History of Silhouettes*. It is possible that Lea of Portsmouth painted these fine incongruities; they are of his date and his superb quality in workmanship. Should one of my readers possess a similar portrait painted on card and signed, I should be glad to hear of it.

August Edouart, in his little old *Treatise*, comments adversely on the use of color in shadow portraiture. We cannot but agree with his logic, nor can we condemn a style which has given us such beautiful and artistic incongruities. Surely here is a case in which the beauty and quality of the result justify the method.

#### CUT SILHOUETTES IN BLACK PAPER

Edouart's name brings us to the second great type of silhouette technique, for he will remain, for all time, its most important exponent, not only because of his marvelous free-hand scissor work and his genius for securing an exact likeness, but also because his painstaking method in naming each portrait, dating it, and placing in a reference folio a duplicate (he cut in doubled paper) has enabled many descendants of his sitters to identify the portraits of their ancestors, authenticated by name, date, and address.

Some of the silhouette cutters first drew their subjects on the white side of blackened paper, and



Fig. 5 — PAINTED SILHOUETTE ON CARD  
A work of the First Empire. Probably by Mrs. Beetham.

then cut the outline. The cutting was sometimes done by an ingenious machine. At least two of these machines still exist. Dickens, in the inimitable letter of Sam Weller to his Mary, tells of the "profeel" machine. There is no doubt that black profile portraiture deteriorated in quality when



Fig. 6 — PAINTED SILHOUETTE ON PLASTER  
By John Miers, who began work in Leeds, Yorkshire.





Fig. 7 — HOLLOW CUT SILHOUETTE  
Cut in a white paper mat and backed  
with black satin. Here used in a  
locket.

Hubard, of English birth and American fame, was a cutter; his name is often embossed on his mounting card. It is possible that he also painted, as one of his trade labels includes the phrase "Likenesses both in ink and in colours." He frequently enhanced the effect of his cutting by bronzing; that is, heightening effects and indicating contour with gold penciling.

J. Gapp and E. Haines were both early Victorian cutters, who had booths on the old chain pier at Brighton. Samuel Mitford (1810) was a notable cutter who, though he became a naturalized American citizen, returned to England in 1844, and died at Weston-super-Mare in 1896.

#### HOLLOW CUT SILHOUETTES

A variant of the cutting technique is shown in portraits which are cut *hollow*. Of this type there are many examples in the Library at Washington, though without record of date or the name of the donor. These portraits are literally cut out of white paper. The hole thus made, being backed with black velvet, satin, or paper, shows the outline of the head and bust. Frequently lines indicating hair or details of dress were added in pen and ink at the edges of the portrait. Examples of this technique are met with more frequently in the United States than elsewhere. Charles Wilson Peale and Samuel Chapman were two prolific workers in this method, an example of which is shown in a locket in Figure 7.

William Henry Brown was born in 1808 in Charleston, South Carolina. He traveled widely in the United States, cutting mostly full-length portraits, in which the hair is generally in line, with body color. He called his studio the

practised by artists who frequented fairs and places of amusement, using, to guide their cutting, mechanical methods, such as rods which were passed over the profile. How could such sensitive and yet important features as the brow and lips be correctly outlined by means of a rod? No wonder such machines made profiles fall far short of the charm inherent in the shades of Charles, Beetham, Field, Miers, and Rosenberg, of the eighteenth and early nineteenth centuries.

*Brown Gallery*, in whatever town he happened to be stopping. In 1845 was published, by E. B. and E. C. Kellogg, *Brown's Portrait Gallery of Distinguished American Citizens with Biographical Sketches*. This book, which contains twenty-six full-length silhouettes, is now rare.\*

Under the cutting process must be classified all those interesting landscape and genre pieces in miniature which were made by some of the professional portrait cutters and by many amateurs. In the scrap-album period — chiefly the first half of the nineteenth century — nearly every young lady possessed an elaborately bound book, with blank or embossed pages waiting to be inscribed, in prose or verse, with the noble sentiments of her friends. Cut or painted portraits, usually by amateurs, are to be found in many of these books. Cut representations of flowers, domestic and rural scenes are also to be found. Some professionals advertise to cut suitable pieces for scrapbooks; and many amateurs were distinguished in this art. Princess Charlotte was one of the most industrious;

and the late Lady Dorothy Nevill owned a lovely little blue morocco bound volume with silver clasps which contained many of her portrait and fancy subject cuttings.

Engraved silhouette portraits offer an interesting study. In old biographies and autobiographies, the frontispiece is often a portrait in silhouette; and one wonders where is the original from which the print was taken.

At the end of the eighteenth century, too, several series were published, with the portraits of the "Worthies" in a certain district. An example is the publication of *Warrington Worthies*, in which thirty-nine silhouette portraits are given, with suitable letter press. Another is the *Hundred silhouettes of illustrious and celebrated persons after the originals by Anthing*,

1791. This has lately been reprinted. Brown's portrait gallery, reproduced by lithography, has already been mentioned.

Edouart's *Treatise* published in 1835, was illustrated entirely from his own cuttings. There are many other books, headed by Lavater's *Essays of Physiognomy*, carrying shadow portraits (which give the most accurate profile obtainable) and silhouette cuttings in landscape or grotesque.

\*The Reverend Glenn Tilley Morse, of West Newbury, Massachusetts, who owns one of these rare copies, writes as follows:

These silhouettes have appropriate backgrounds, biographical sketches, and facsimile letters. The frontispiece of the book is a head of Washington, in a frame surmounted by a large American eagle, with a background of rocks and ocean. This portrait of Washington was, of course, not done by Brown, but is a copy of one in his possession which was done of Washington from life in Alexandria, in 1798. The rest were all cut from life by Brown. This book is rare, because only a few copies had been distributed when practically the whole edition, plates and all, was destroyed by fire. I do not know exactly how many copies escaped the fire.

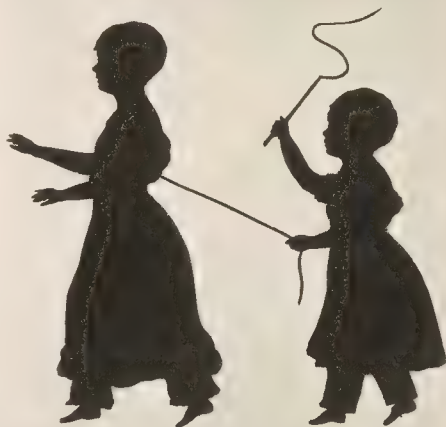


Fig. 8 — CUT SILHOUETTE IN BLACK PAPER  
By August Edouart (1789-1861). Depicts Miss Theresa Herey and  
her brother Thomas. Cut in black paper and pasted on white.  
Taken in London, April 25, 1829.



THE MAKING OF TOILE DE JOUY

A rare fragment of the printed fabric decorated with pictures showing the processes of its production.  
Owned by the Metropolitan Museum of Art.

## “La Manufacture de Jouy”

By THOMAS BURRELL

### EXPLANATION OF THE PICTURE

**P**ERHAPS the rarest of the old toiles de Jouy prints is that autobiographic pattern which pictures in decorative designs the various processes of preparing and printing cottons. Last summer, in Paris, there was rumor of the existence of a small fragment of this long sought work. We tracked it down, and eventually were able to secure it. Since then it has passed into the Metropolitan Museum collection. Another fragment of the same pattern, long hidden from the antiquarian eye, on the seat of a chair, is now preserved in the British Museum. So far as we know, the example which we retrieved from Paris is the only one of its kind in America.

The bit of toile is considerably more than a find to delight the soul of a lover of antiques; it is a complete explanatory chart of the printing of textile fabrics, and the most authentic known. The river which recurs in several scenes is the Bièvre whose waters constituted a very significant factor in the process. It was here that the cloths were washed.

The picture story of the manufactory begins in the centre of the fragment reproduced. Here we see the long strips of cloth, after washing, being secured by pegs, as they

are laid out on the meadow to dry. The house in the background is referred to as the drying-house. Below we see men beating the cloth with flails after it has been washed and dried and tied in small bundles. It was by means of this beating that the cloth was thoroughly cleaned.

At the right of the drying-house the dyeing process is going on. The coloring matter in the tub is mixed with gum or starch to thicken it. The man with the stick is preoccupied with this operation. Above the dye tub is the tourniquet on which the cloth is being wound by a man who turns a crank.

Then, to the right of the flailing picture we see the early wood-block printing process in operation. With a wooden mallet the printer is hitting a block of wood, charged with color, on that particular part of the fabric where the design and color are to be applied. Further to the right, we find a man mixing colors. Immediately below appears the top of the copper-plate printing machine, of which the rest is unfortunately lost. This machine was invented by Frederick Oberkampf, brother of Christoffe-Philippe Oberkampf, the father of the cloth printing industry. The invention of this machine greatly increased the number of impressions



which could be made per day, and thus introduced quantity production. It also made possible the achievement of large designs which could not be rendered with the small wood block.

The upper end of our fragment also gives one some idea of the large machinery involved in the printing of the textile fabrics at Jouy. First we observe a huge vat for mixing mordants. At the right of that again a *calandre*, or smoothing machine, which smoothes the cloth preliminary to its printing. The group seated at a table in the right-hand upper corner are engaged, with paints and brushes, in touching up the printed goods. Below them a primitive bit of washing is being done in the midst of the Bièvre. The man seated above the drying house, as if at work on drawing, is probably J. B. Huet, the favorite designer of Oberkampf, and it may be Oberkampf who is watching him. Or again, it may be Oberkampf who is supervising the hand painting of flower designs at the lower left. And the woman drawing the two children — favorite themes — is probably Miss Oberkampf. At the left is pictured the thriving town of Jouy with its old church and its factories.

#### MECHANICAL INVENTION AT JOUY

Further improvements in the process of manufacturing *toile de Jouy* occurred after the printing of the piece here described. They are the work of Samuel Widmer, the scientific sage of the family, and a nephew of Oberkampf. He has established a laboratory at Jouy which was visited by such distinguished men of science as Laplace and Lagrange. In 1807 Widmer did away with the awkward little tub in which it had been customary to prepare the colors, and substituted a melting-pot (*marmite de fonte*) especially adapted to economical and efficient handling of such work. In 1809 he used steam for heating the dye mixture (*vapeur d'eau au chauffage des chaudières pour la teinture*). In 1813 he invented a machine for printing two colors at once. Widmer, indeed, was to the development of the manufacture of Jouy what Oberkampf was to its beginnings.

#### OBERKAMPF AND HIS CAREER

And just what was that? Christoffe-Philippe Oberkampf was born at Wiesenback, Bavaria, in the year 1738. He devoted his youth to an assiduous study of engraving and printing. At Bâle, at Mulhouse, in the establishment of Samuel Koechlin, and at l'Arsenal, under Cottin, he acquired that training which made it possible for him to become the master of all the processes involved in the printing of fabrics.

His last employer was Antoine Guerne of Tavannes. Guerne entrusted to Oberkampf and his brother the manufacture of his materials at Jouy-en-Josas. But the financial backing of Guerne was insufficient; he could not even pay for the cloth he had used in his little shop. The print industry might never have progressed but for the intervention of two men who were willing to take a long risk in a business that had, as yet, nothing to show. Levasseur, a silk

merchant, and Sarrazin, a lawyer, each supplied twenty-five thousand francs. This saved the day for the Oberkammps.

#### THE MANUFACTORY AT ITS HEIGHT

But if these new patrons were speculators, they were certainly fortunate ones, banking, as they did, on their faith in Oberkampf. Within four years they saw the erection of the first factory at Jouy, completed in 1769. It contained sixty-five tables for printing the *toile* by the wood-block process already described. There were now three hundred workers where, nine years earlier, there had been but two — the brothers Oberkampf. There were now printers, engravers, designers, dyers, helpers, and so on. There was now a division of labor, and the little family shop had become a great industry. The work of Christoffe-Philippe was well under way.

Henri Clouzot, in his *Le Métier de la soie en France*, page 125, attributes this phenomenal rise, in great part, to the perfection of *mignonettes*, little designs for dresses printed in full color (*en grand teint*) on *toiles*. These sold very widely and enjoyed a popular appreciation which Clouzot believed had been unrivaled.

In 1789, when Sarrazin left the firm entirely to Oberkampf, the house was worth nine million francs. That year and the subsequent years of the Revolution affected the manufacture very little. The business continued at its old pace; and the Revolution gave the designers a host of new themes of which they were quick to take advantage, and which the public was quick to appreciate. The physical violence of the Revolution did not reach Jouy. On the contrary, the years 1791-1793 witnessed the building of new factories and the establishment of a branch at Essonnes. In 1794, Widmer invented the cylindrical press, which printed five thousand meters of cloth a day, with forty-six printers *au bloc*. In 1806 there were two hundred of these machines at Jouy. Imagine what large orders could be filled and were filled — and with what speed!

#### THE PERIOD OF DECLINE

The year 1813 marked the turning point in the glorious history of Oberkampf. Huet, his great designer, died in that year. With his death everything seems gradually to have declined. The demand for *toile de Jouy* quickly dwindled. The following year the men worked only three days a week. To make matters worse, in 1814, the army of the Emperor was quartered at Jouy. When this army retreated, the enemy took possession of the town; they burned Velizy, the Loges, and Petit-Jouy. Oberkampf could not expect much consideration for the industry he had brought into being. In 1815 he died, his business quite ruined and he quite broken-hearted.

Yet nine years before, at Jouy, Napoleon, in the sight of his retinue and the Empress Josephine, had torn from his coat his own cross of the *Légion d'honneur*, and, pinning it on Oberkampf, had declared, "No man is more worthy of this honor."

NOTE — It was in 1843 that the great works which Oberkampf had developed at Jouy were torn down. Whether the disintegration of the business must be attributed directly to the decline in the strength of its director or to changes in popular taste, no one, perhaps, may say. There were in England and on

the Continent factories which produced prints similar to those which brought Oberkampf eternal fame and temporary fortune. It may not be assumed, therefore, that every printed *toile* is a *toile de Jouy* in fact, though the term is now used in a generic sense by most persons. — THE EDITOR.

# European Continental Pewter

## Part III

By HOWARD HERSCHEL COTTERELL,\* F.R. Hist S.

IN some earlier articles on European pewter, I have discussed methods of determining the nationality of specimens which may be encountered. First, of course, we have the guidance of the marks which the pewterers impressed upon their pieces. Second, as I pointed out in my article in *ANTIQUES* for March, we may look to the thumb-piece of lidded items as an index of nationality.

Turning now from thumb-pieces, we must look for other distinguishing features, either in specific details or in completed types. And first let us see what we can learn from handles, handle-finials, lids, bases, and so on.

I have already written about the German handle in my *National Types*; but one might write much more about it had one the space. Here, however, I must condense my remarks and leave my readers to draw their own conclusions from the illustrations which I shall give when I come to write my notes on the pewter story of Germany. Suffice it to say here that, unlike the Dutch, who seem to have viewed both handle and thumb-piece as of secondary importance, devoting to them but little thought or finish, the Germans have treated these details as important parts of a thing of beauty, and have developed them to a degree of excellence never surpassed in the manufacture of any country.

\*Continued from the March number of *ANTIQUES*. Copyright, 1927, by Howard Herschel Cotterell. All rights reserved.

### HANDLES

Take, for example, the very fine types shown in Figures 32 and 33; and there are many much finer than these.\* The beautiful handle shown on the Swiss *Stitzen* in Figure 49, and Mr. Vetter's vigorous sketch accompanying it (Fig. 50) wherein the detail is more plainly shown, with its pleasing baluster motif thrice repeated, is of distinct German inspiration, and may serve to enforce the point.

A little shield affixed to the lower end of a handle (Fig. 50a), points to Eastern Hungarian or Hanseatic (Bremen, Hamburg, Lubeck) origin; and handles with relief decoration appear in examples from Eastern Hungary, Wallis (Switzerland), and on the oldest flagons known at present.

From a glance at the primitive examples illustrated in Figures 39 and 45, it will be seen that, in the earliest days, the terminals were quite plain and were stuck flat against the body of the vessel after the manner of pottery, nothing

being left to chance so far as strength was concerned.

Flagons with chain handles or "stirrup" handles (Fig. 52), appear in Switzerland, the latter also in Eastern France. Such handles are seen also on certain small soup tureens from Lubeck (the local name is *Seeltopf*), and on all sorts of aquamaniles, bénitiers, etc. The ones shown are on flagons

\*The illustrations accompanying this series of articles are numbered consecutively. References to figures not appearing in the immediate text apply to earlier parts of the series.



Figs. 49, 50 — SWISS STITZEN — DETAIL OF HANDLE  
The baluster-turned volute is an attractive feature here.



Fig. 50a — SHIELD FINIAL OF HANDLE  
Indicates Eastern Hungarian or Hanseatic origin.



Fig. 51 — BLACKAMOOR KNOB  
This appears on Bernese flagons and Dutch tobacco jars of the eighteenth century.



Fig. 52 — STIRRUP AND CHAIN HANDLES  
Both examples here are Swiss.





Fig. 53 — STITZEN  
(Left to right) — Austrian, South German, Swiss.

from the collection of Professor Calame of Winterthur, Switzerland.

On older German flagons, the ends of the hinge-pins are visible. In the late seventeenth century they disappear, after which, generally speaking, visible pin-ends were not popular in Germany, a flush side being shown on the hinge portion of the handle. Brass, copper, and iron pins are products of the eighteenth and nineteenth centuries.



Fig. 54 (Left) — STITZEN (eighteenth century)  
Probably of Alsatian origin.



Fig. 56 (Right) — "FRANS HALS" FLAGON (seventeenth century)  
Another Dutch type which finds an analogue in Switzerland.

#### LIDS AND LID FIGURES

A modeled figure, either animal or human, supporting a shield on the lid of a flagon points to guild use, and usually, though not exclusively, to Germanic origin.

A Blackamoor's head as a knob on the centre of the lid appears on Bernese flagons and Dutch tobacco jars of the eighteenth century (Fig. 51).

Of Continental lids, the ones seated perfectly flat on the lip are the oldest type. After these follow lids, the rims of which overlap the neck of the body (Fig. 33). The lids with a shallow inner collar fitting inside the lip are the most recent type. National preferences for one or the other will be pointed out on a later page.

#### BASES

I have already used the word *Stitzen*, which is the name given to the type of flagon shown in Figures 53 and 54. The former shows, from left to right, Austrian, South German, and Swiss (Zurich) examples, from the Vetter collection; the latter, a magnificent specimen, some seventeen inches high, from the collection of Théodore Fisher of Lucerne, is probably of Alsatian origin.

*Stitzen* means stumpy, and, though it may be appropriate to the shorter specimens shown in Figure 53, it

would be hard to find a flagon to which the name was less appropriate than the graceful example in Figure 54.

This type was a very great favorite throughout Central Europe. In Swiss examples the bottom is usually hollow from the inside, or, in other words, the bottom is flush with the table on which it stands; whereas the German equivalent is often raised on a hollow base which increases the aspect of importance without adding to capacity.

Another type of base which gives a clue to the country of origin is to be found in Figures 55 (*Frontispiece*) and 56, which illustrate the two types of seventeenth century Dutch flagons known to collectors by the names of *Rembrandt* and *Frans Hals* (or *Jan Steen*) respectively. As will be seen, this base in each is very wide, with very little concavity of the sides, and wherever this type is encountered, it may be taken as an almost sure sign of Dutch origin or influence.

The two types shown are purely Dutch, and are from the collections of Mr. Vetter and the Rijks Museum, Amsterdam, respectively.

Another purely local base is that of the Hanseatic flagons — called locally *Roerken* — illustrated in Figures 57 and 58. The former, dated 1768, is from the collection of Miss Chichester of Arlington Court, and the latter, a seventeenth century piece, is from the Verster collection. Other examples of this type have already been shown in Figures 20 and 25.

There is no mistaking this Hanseatic type which, in reality, is a tall slender beaker plus a cover and a handle. Its slenderness is one of



Figs. 57, 58 — HANSEATIC FLAGONS (eighteenth century)

Locally known as *Roerken*, these flagons are narrow-waisted to allow for a hand grip at the middle, the handle serving as a kind of brace.

the characteristics by which it is known; for, in use, it may easily be grasped round the body with one hand. There are, in South Germany and Switzerland, certain beer-mugs which resemble this Hanseatic type of flagon, in that they taper towards the base; but here the similarity ends, for the circumference of the mug is too great to admit of a comfortable single-handed embrace. An example of the tapered mug is shown in Figure 59.

In many of these Hanseatic flagons, a die is found, caged within a grille in the hollow of the raised base. This ancient gambling implement was used in determining who should pay for filling the flagon.

#### SPOUTED FLAGONS

Reverting to the spouted *Frans Hals* flagon, or *Kan*, to apply the local name: there were, in Switzerland, four flagons which made use of this long spout; and each bears the name of the district, or town, where it was made. They are the Aargau, Bernese, Fribourg, and Lausanne (or Vaud).

It is more than probable that these Swiss forms were inspired by Dutch examples which reached Switzerland *via* Basle and that great natural highway of commerce, the River Rhine. Evidence in favor of this theory may be discovered in the fact that at Basle occurs a variant of the *Frans Hals* flagon, though smaller

and with a more erect spout, and, on the whole, of less vigor in general design.

Each Swiss type displays peculiarities expressive of local ideas; and we find that, with the exception of the Fribourg type, which retains to a great extent the contour of the *Frans Hals* body, all these types changed their shape entirely from northern forms, taking on a slender waist; whilst all of them, including the Fribourg type, add a crest to the lid and a very practical and necessary connecting-bar between the upper end of the spout and the lip of the body. This bar, which gives to the flagon a much more serviceable look than is displayed by its Dutch progenitor, moreover, took many forms: sometimes simulating the human arm, sometimes showing the baluster shape; and in the later examples, displaying Baroque design.

Another interesting metamorphosis may be seen in the contour of the handle, which is changed from a loop to the hooked form with an upper and outward circular sweep, which terminates in a straight

vertical line at the bottom. This shape of handle is very old, since it appears on many early Nuremberg flagons. It is suitable to flagons whose body swells at the bottom into a large bulbous form. Such vessels were operated by being grasped round the narrow waist. The loop of the handle



Fig. 59—SWISS BEER MUG  
Tapering after the Hanseatic manner, but less slender.



Figs. 60, 61, 62—SWISS SPOUTED FLAGONS  
60, Aargau; 61 and 62, Bernese.



Fig. 63—SWISS SPOUTED FLAGON  
Of Dutch importation. From Fribourg.



Fig. 64—SWISS SPOUTED FLAGON  
From Lausanne.





Fig. 65 — DANISH SPOUTED FLAGON

afforded wristroom, and the under side of the connecting-bar provided a comfortable and practical rest for the thumb and prevented the long spout from bending. The section of the spout on these flagons, and on flagons of the *Frans Hals* type, was always hexagonal.

#### ANALYSIS OF SPOUTED FLAGONS

In order that the work of distinguishing these types may be facilitated, I give below a classified comparison, which, with the illustrations on page 383, should make the task an easy one.

	BASE	LIP PROFILE	THUMBPIECE (Usually)	HANDLE
<i>Aargau</i>	Domed*	Truncated cone	Erect	} Germanic hooked†
<i>Bernese</i>	"	"	{ Plume or Erect	
<i>Fribourg</i>	Dutch‡	Flattened semi-spherical	Erect	"
<i>Lausanne</i>	Domed	Semi-spherical	{ Erect or Twin Acorn	"

Figures 60, 61, 62, 63, and 64 show these various types. The Aargau appearing in Figure 60 is from the collection of C. Hirsbrunner of Lucerne. The Bernese types, one showing a Plume thumbpiece (from the Calame collection); another the Erect thumbpiece (of strong French feeling) are shown in Figures 61 and 62. The Fribourg flagon, from the Verster collection, appears in Figure 63; and

\*The word *Domed* means inverted, deep-saucer shaped, and hollow underneath.

‡*Dutch* means flush-bottomed.

†*Germanic* means more ornate; for this handle is decorated with an elaborated finial, and there is a peculiar little curved finial inserted on the inner side of the handle—at the junction of the curved and the straight sections—branching inwards towards the body of the flagon.



Fig. 67 (Above) — SWISS WINE-CANS

The first two are bell cans from Zurich; the third, a peasant's wine-can, carried by a strap over the shoulder.



Fig. 68 (Below) — SWISS WINE-CANS

The first two are rare examples from southern Switzerland; the third, a later example from Grisons (c. 1800).



Fig. 66 — FRENCH SPOUTED FLAGON

the Lausanne form, from the Hirsbrunner collection, in Figure 64.

A Danish spouted flagon is illustrated in Figure 65, from the Dansk Folkemuseum, Copenhagen; and a French example, from the collection of E. E. Kleiner, of Winterthur, in Figure 66. The Danish example bears the date 1617 in the mark, and the Arms of Rensburg (Holstein). It has, in addition, the engraved date of 1656 with an inscription. The local name is *Pibekande*, or pipe-can. The French flagon is from Avignon and has the French Erect thumbpiece, curved and straight sections, with the curious addition of the rounded end-section of baluster form both here and as a handle finial.

#### WINE-CANS

Before leaving the subject of spouted flagons, mention must, of course, be made of the wonderfully well-known series of wine-cans which were in everyday use in Switzerland, the Tyrol, Eastern France, South Germany, and the vine growing districts of Upper Italy.

Figures 67 and 68 show examples from the collection of Professor Calame of Winterthur. The former shows the familiar Zurich bell cans, large and small; and, on the right, a peasant's wine-can, which was carried by means of a strap over the shoulder. Figure 68 shows, on the left, two very uncommon and rare types from southern Switzerland, and, on the right, a modernized version (c. 1800) from Grisons. Another type from the same Canton is shown in Figure 69, and a South German example in Figure 70.

The lids of these wine-cans were fixed either by a screw-on cap or the device known as a *bayonet catch*.



Fig. 69 (Left) — SWISS WINE-CAN

From Grisons.

Fig. 70 (Right) — SOUTH GERMAN WINE-CAN



Figs. 71 and 71a — BIBERONS

## BIBERONS

We now turn to the last of our spouted vessels, a type concerning which, perhaps, more nonsense has been written than about any other. I hasten to state at once that this is *not* a teapot, *nor yet* is it an oil lamp! It is essential that these statements be made, because the questions have so often been raised. The vessel under discussion is a *biberon*, or drinking fountain, and of a type almost entirely confined to Switzerland and its borderlands.

The beautiful photographs (Figs. 71 and 71a) from pieces in the Vetter collection, serves to illustrate the type and the method of suspending it. The smallest specimen in the group is a child's toy. A further example may be observed, *in situ*, in the picture of Mr. Hirsbrunner's dining room, which appeared with the first of this series of articles.\*

The local name for this vessel is *Brunnkessi*, or fountain kettle, a name which at once sets at rest all doubt as to the

\*See ANTIQUES for January, 1927 (Vol. XI, p. 33).



Fig. 72 — COLOGNE FLAGON

COLOGNE  
FLAGONS

In Figure 72 is shown another purely local type, the *Cologne flagon*, from the collection of P. J. Ducro of Amsterdam, and a very bonny and pleasing little fellow, too. Its unique raised centre to the heart-shaped lid and Dutch type erect thumbpiece, are departures from what one has been accustomed to expect, for the heart-shaped lid is almost invariably flat or *very slightly* raised, and its usual thumbpiece is the *Twin Acorn* or a similar twin device.

Fig. 74 — FACE FLAGON OR  
FRATZENKANNE  
From Solothurn or Basle,  
Switzerland (seventeenth cen-  
tury).Fig. 73 — FRATZENKANNE  
(seventeenth century)  
Face flagon from Solothurn or  
Basle, Switzerland.



Here, again, is a local type known as the *Fratzenkanne*, or face-can, which converts the characteristic lip projection into an old man's face. Figure 73 shows a decorated example, of seventeenth-century workmanship, with erect thumbpiece. It is from Solothurn or Basle. Figure 74 gives a plainer type from Solothurn with a wonderful illustration

of the Plume thumbpiece. This latter is *circa* 1700; both are from the Hirsbrunner collection.

And now I think we must close these notes on distinguishing features, and pass on to a consideration of the more general types which were in use in a broader way throughout the European continent.

## The Restoration of Early American Furniture\*

### Part I.

#### *The Philosophy of Restoration*

By HENRY H. TAYLOR†

*Illustrations from the author's collection*

I SHALL assume that the collectors of early American furniture, to whom these articles are addressed, intend their collections, either large or small, for actual use in their own homes. Collections of furniture acquired for museum purposes might be considered from quite another angle. Our furniture will be put to hard daily service, while the furniture of a museum is for inspection only. A rash individual attempting to "try" a chair in the American Wing of the Metropolitan Museum would quickly discover that such specimens are not for use. What we want in our homes, therefore, is early American furniture that may really be used and may perfectly serve its purpose.

Occasionally may be found an enthusiastic collector who proudly announces, "I never restore anything. I just bring the pieces home and stand them about, quite as I find them." I can understand the viewpoint of such collectors; but as a policy of home furnishing it seldom works very well. If we examine such a collection, we find it more or less wrecked, wobbly, and not in a condition to do its duty. We find Windsor chairs whose backs come out with a touch, tripod stands propped in corners to hold them upright, drop-leaf tables with broken hinges, dressers with their drawers stuck fast and brasses missing or broken. We find chairs so cut down that the seat may be no more

than ten inches from the floor, or ancient lowboys of which it might be said, as of the present generation, "they shake a wicked foot." Beds, sofas, chairs in such a condition are liable, at any moment, to collapse under the startled visitor. Indeed, any lengthy stay in their midst might be classed as a dangerous adventure.

#### A POLICY NECESSARY

So our question becomes: What do we want to collect and in what condition are we willing to accept our acquisitions? Shall we confine our attention to the later things which may often be found whole and sound; or shall we bring home the more or less wrecked earlier pieces which may require considerable restoration?

I confess to a leaning toward the latter course. I should always prefer an American oak tavern table of 1690 or 1700 — whose feet, perhaps, were completely gone — to an entirely original maple tavern table of a later date. The oak table is hard to find even when footless, while the maple table is not.

However, buying wrecks should be indulged in with caution, as many pieces are so mangled that only extreme rarity would warrant their purchase and restoration. And yet, if on some fateful day one of us discovers an American court cupboard in an ancient hen-house (apparently one of the favorite lairs of court cupboards) he will hardly

say to the farmer-owner, "No, my good man, I am not interested in your old cupboard. It is a quaint old cupboard, but it lacks various parts; and I want only entirely original pieces." A court cupboard might — to exaggerate — miss dozens and dozens of parts, and yet be most acceptable. Again, a Flemish armchair, a fine heart-and-crown, or a Carver chair, or a six-leg highboy would — any one of them — warrant considerable restoration. I am probably safe in saying: the greater the rarity, the greater the permissible restoration.

There is, however, a certain class of furniture which warrants little or no repair. In this class we might place common three-slat-back chairs, Hitchcock chairs, late Windsor chairs of poor types, the common pine or tulipwood six-board chests, nailed



Fig. 1 — ALL ORIGINAL

A small, entirely original tavern table, with bracketed skirt and fine turnings. It has probably lost about two inches from its height. It has been left in this condition, retaining part of its feet. If the feet were restored, it would change from all original to restored. On this and other pieces illustrated, points of repair are marked either with a line or by an arrow.

\*The subject of restoring and refinishing early American furniture will be treated in three articles, as follows:

1. The Philosophy of Restoration.
2. Removing Old Finishes and Preparing for New Ones.
3. Refinishing.

†The suggestion that these articles be written was made by the Editor after he had seen and examined a number of specimens of old furniture which Mr. Taylor had found suffering from a greater or less degree of disrepair and had restored and refinished for his own use. In all cases the work was so well and justly done and so successful in its result that the Editor felt convinced that readers of *ANTIQUES* would be glad to be told of the methods employed. Hence — as the outcome of some persuasion — these articles.



Fig. 2 — MODERATE RESTORATION

This five-banister-back armchair is quite original except for four lower rungs and about four inches added to the bottom of each leg. The turned foot of the rear legs is probably incorrect.

inches added to the bottom of each leg. To hazard a guess as to the market price of pine washstands in that year is quite beyond my powers of prophecy.

#### THE THINGS THAT WE MAY FIND

If we have decided that thorough and honest restoration is permissible, let us consider some of the furniture that we may find which will need restoration:

Tavern tables of many sorts: tops, drawers, and feet may be missing; often some, or all, of the stretchers may be sawed out.

The frames of butterfly tables, with or without the drawer.

Windsor chairs with a broken bow, or rail, one or more spindles gone, or from two to four inches missing from the bottom of each leg.

Fiddle-back and banister-back arm and side chairs of many kinds, with finials, banisters, rungs, and often the entire set of lower rungs gone, and with rockers nailed on. (The craze for rockers certainly cost us many fine chairs, which might otherwise have come down to us intact.)

Desks of many woods and designs, often with the feet missing and, possibly, the lid and brasses gone.

High four-poster beds with two to eight inches cut from the bottom of each foot.

Highboys and lowboys with drawers, feet, tops, or brasses missing.

Chests and chests of drawers of innumerable kinds, with feet, tops, moldings, drawers, and brasses missing.

It would be useless to list every variety of early American furniture which we might encounter, or to try to mention every possible casualty. Each piece will offer its own particular problems to be solved by the collector.

#### USEFUL EQUIPMENT

I myself have done all the restoration on my own collection. Many pieces are quite original and have required no restoration, while others were badly wrecked when acquired, and demanded

cradles, washstands, the very common type of four-legged candlestands, and wood seat chairs of many styles. All these articles seem to sell at astonishing prices, even when badly dilapidated (verandant collectors at auctions buy them greedily); but they are too easily found in good condition to be worth buying when wrecks. Still, time will probably continue to change our standards of rarity as it has always done. Could we look forward into the year 1966, we might see some delighted collector showing to an envious brother his latest find — a real three-slat-back chair on which the only restorations are two new finials, three new slats, seven new rungs, and six

much attention. I have thus had a fine opportunity to dissect old furniture, restore it, and refinish it.

Quite an elaborate equipment of tools is necessary, some knowledge of such work, or a natural aptitude for carpentry. If we are what is called "handy" with tools, we shall probably be successful with restoration; but if we cannot drive a nail straight, or saw on a straight line, we shall do better to leave our restoration to some one else.

All this restoration and refinishing calls for real effort. It requires much bending and working in strained positions. As a reducer of the waistline, and as a general conditioner it is much superior to any "daily dozen" directed over the radio before breakfast. In regluing an old armchair we need all of our hands, feet and, maybe, as some wag suggested, a trained octopus to hold the various arms, rungs, and parts in place during the process.

Some collectors allow an expert to do the major work of restoration, while they themselves clean off the old finish, smooth off, and refinish the pieces. This is not a bad arrangement, as the average collector will find it much easier to become an expert in refinishing than to become an expert in restoration.

#### MATERIALS FOR RESTORATION

Whatever course is followed let us be sure that, in so far as possible, our restoration is done with old wood and with the proper wood. This policy entails a great deal of trouble, as old wood of just the sort we want is not always easily found; but it is indispensable to success.

I have had many opportunities, in going through old barns, workshops, and attics, to obtain many kinds of old wood, and I make a practice of bringing home all sorts of odds and ends. At the time much of this old "trash" seems of little account, but it is all put away, and some later need is often met from this store of material.

The best available source of old maple for turnings in reconstruction work is the odd end and side rails of old beds. These rails may often be purchased for small sums. I find them invaluable. Dilapidated and useless chests will often provide fine pine and tulipwood boards and parts of drawers. The kitchen tables of fifty years back — and available in secondhand furniture shops — will often furnish nicely worn pine and tulipwood tops.

For replacing missing slats in slat-back chairs, I have seen nothing that equals the rims of large wooden spinning wheels. These rims are usually of ash or oak, and their curvature makes them work nicely into a chair slat.

Old and partially dismantled houses will often give us wide pine boards. I once pur-



Fig. 3 — MINOR RESTORATION

A very fine, large mushroom-arm, banister-back armchair. Four small notches had been cut in the feet to receive rockers. These notches were filled. Otherwise the chair is entirely original, and has its old single coat of well-worn-green paint.





Fig. 4—EXTREME RESTORATION

A heart-and-crown banister-back armchair. On this chair, both arms, four rungs, and about six inches on the bottom of each leg, are restorations. The finials, crest, and banisters are all old, and the chair's great size and fine, heavy turnings are interesting. An entirely original chair of this size and quality would be a valuable addition to the best collection.

occasionally a wrecked chest or table top may give us a supply.

Fine cherry boards, usually from the table tops of 1840 and 1850, seem very easy to discover in the secondhand shops. Yet if we require a piece of old cherry two inches or three inches in diameter, we probably shall not find it. Old ash is also hard to find, but a used rake handle has been known to supply a rung in an early chair.

Black walnut boards from Victorian furniture are easily procured in secondhand shops. Should we need hickory for Windsor chair spindles — unless we are fortunate enough to find some suitable old spindles — we shall probably have to use new hickory. For a new comb, bow, or rail on a Windsor chair, we can only use new ash, oak or hickory, as old wood is so brittle that it will not stand the strain of bending after it is steamed.

#### SPARING THE MARKS OF TIME

In the matter of restoration, we often have to consider pieces which have never been sawed off, but have lost from one-half to two inches from wear. If an old piece is in fine condition except for this slight loss of height, it is, in my opinion, a mistake to restore the missing height. By restoring in such cases we remove the pieces from the class "all original" to the class of "restored"; and the gain in appearance does not compensate for the change in classification.

In all our restoration, let us not be too particular and finical about small details. We are dealing with the older and cruder pieces, so let us do everything to save the smaller evidences of

chased from such a house some twenty-seven-inch pine boards which had been used as shelves in the "buttry." They were without a single nail hole or knot, beautifully brown, and had the old plane marks on the under side. They were the most delightful boards I have ever seen, and later served for the tops of tavern tables. Old houses will also furnish us with plenty of oak from the old timbers and wide oak boards from the floors, although the floor boards are always full of nail holes. Old maple boards seem hard to find, but

age and long usage — the old hand-wrought nails often driven into table tops when the pins came loose, burns, the marks of three-legged pots, old saw marks, crisscross knife marks, carved initials, and various and curious stains. All these things are history — a history it may have taken two hundred or more years to complete.

I have a secretary on whose slanting top some child once carved a rough ship and the name *Mary*. This secretary is more interesting to me with *Mary's* name on the lid than if the youthful indiscretion had been planned out.

A banister-back armchair has the initials *I. H.* and *A. B.* deeply carved in the left arm. It is a pleasing touch, and we may wonder who *I. H.* and *A. B.* were, and where they lived and when.

Old table tops should be preserved, even if in rather bad condition. We are not dealing with mahogany. A mahogany table with a badly burned, stained, and marked surface is not pleasing, while a maple tavern table with similar marks seems highly desirable.

Our old table tops should almost never be planed, and we should not attempt to restore every tiny break, replace every lost splinter, and fill every tack hole.

A scraper may, at times, be necessary on our furniture; a plane almost *never*. What may be called "skinned furniture" is a common sight these days; fine old pieces whose entire outer surface has been quite removed by the scraper and perhaps the plane. Every nick, mar, or scratch has been removed until the piece has every appearance of a good reproduction. Such butchery is irreparable and a piece so treated has lost a large share of its interest to a real lover of antique furniture.

In finishing pieces which carry the original brasses, *never* remove the brasses; all work should be done around them, leaving a bit of the old finish close to their edges.

#### RESTORATION SHOULD BE ACCURATE

There are any number of men who can restore and refinish mahogany very beautifully, but there are few who can properly restore



Fig. 5—CONSIDERABLE RESTORATION

This trestle-foot, tuckaway, gateleg table, of maple, had no top when found; and the member which supports the bottom of the gate had, at some time, been crudely restored with black walnut. The feet are original. As restored, the top is a bit small. The table is of such rarity that its restoration is quite warranted.

and refinish our earlier native pieces. In restoration, particularly, their attitude seems to be "This is rough old furniture and anything will

Fig. 6—EXTREME RESTORATION

A maple four-slat armchair. The finials, four slats, the lower rungs, and about six inches at bottoms of legs are restorations. However, arms and mushrooms are old; and 2½-inch posts and the chair's great size may warrant the time expended on it.



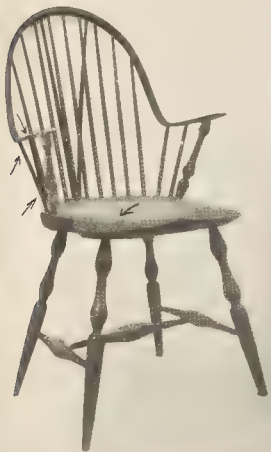


Fig. 7—CONSIDERABLE RESTORATION

This braced-back Windsor armchair has about seven inches of the right arm, one turned under-arm spindle, and a large hole in the seat restored. Every spindle was intact and tight, and the legs had never been cut. It is a rather light, but fine, Windsor, and, since braced-back chairs are rare, is well worth restoration.

do on it." We may see an oak tavern table restored with maple feet stained brown, or a Windsor chair with pine spindles, when hickory should have been used. We come across maple tables with walnut tops, and walnut tables with oak tops; ash chairs restored with pine slats, and maple chairs with cherry feet, and various strange combinations of woods, world without end. They are to be avoided.

Two of the commonest necessary restorations to early American furniture are the feet of turned tavern tables and turned chairs. The feet of tavern tables were nearly always turned exactly the same below the stretcher as was the post directly above the stretcher, so it is an easy matter to determine how to restore the foot.

The bottoms of back legs of old chairs are usually a plain turned cylindrical section, while the front feet should conform with the pattern of the turning of the upper sections of the front posts.

The proper method of making the turnings may easily be judged by a glance at the old piece; and yet we see many tavern tables and turned chairs restored with strange clumsy feet not at all in proper style, or in conformity with the old turned sections.

All restorations should be done with wood that has been stored in a warm, dry place. Restoration made with damp and cold wood will, when later subjected to the dry winter heat of our modern homes, show a decided shrinkage.

All restorations should be quite finished and complete before any attempt is made to clean off the old piece. If this procedure is followed, the new parts become stained with the old finish or paint, more or less harmonize with the color of the wood, and do not offer violent contrasts in color.

Of course no restoration work should attempt to improve or better the type of any piece of early American furniture. A tavern table lacking stretchers should not be restored with turned stretchers. A banister-back chair with missing crest should not be restored with a finely carved crest. When we have no means of knowing every detail of style of the original, we must lean toward extreme simplicity in our restoration. This requires strength of character. There is always the temptation to improve on the originals.

So much for a start. In these random beginning remarks I have attempted only to suggest to the average collector the importance of restoring and refinishing furniture with as little change as possible.

We who collect have travelled many miles, attended distant country auctions, and searched innumerable dusty attics in quest of furniture which possesses style, sound materials, honest workmanship, and, most important of all, age. Shall we, then, after all this trouble, allow some well-meaning, but unsympathetic, person to remove the very things we labored to find—the evidences of age?

(To be continued)



Fig. 8—MODERATE RESTORATION

An almost perfect braced-back Windsor armchair, original in every way, except for about three inches added to each foot.

## London Notes

By F. C.

LAST month I referred to two sales of the first importance to be held at Christie's, the details of which were shrouded in deepest mystery. The first of these occurred yesterday (March 16), and was quite as thrilling as Mr. Hannen (who is Christie's) told me it would be.

The announcement read:

*An important assemblage of magnificent jewelery, mostly dating from the 18th Century, which formed part of the Russian State Jewels and which have been purchased by a Syndicate in this country. They are now sold in order to close the partnership account.*

Of course St. James' buzzed with excitement and gossip. Had the jewels been seized by the Soviet? Were the Bolsheviks coolly raising money from us on stolen stuff to use against us once more? Should we be supporting the Reds if we were so much as to go to the exhibition? A good many thousands, including Her Majesty Queen Mary, decided to go that far at least, and a glowing feast

for the eyes repaid them! In fact I was so astounded by the magnificence of the sparkling baubles that I questioned one of the attendants.

"How were they delivered here?" I asked.

"Just in packages like sausages," he answered.

I bethought me of all the lurid tales I had read (and they are many) of scores of good men and true done to death, and of baby faced Russian spies who stopped at nothing for trinkets such as these. Yet here were the glowing treasures being casually passed up for my inspection, and not a Gatling gun in sight.

The diamond-hilted court sword, once the property of Paul the First; the glorious tiara, designed as wheatears, all atremble with diamonds, which once graced Marie Fedorovna's lovely brow; the great diamond solitaire, over forty carats, whose value nearly a hundred years ago was set at 115,000 roubles (at the sale it fetched nearly £12,000); the exquisite little nuptial crown entirely





THE DIAMOND-HILTED SWORD OF PAUL THE FIRST

composed of diamonds set in red velvet—these, with necklaces, bracelets, pins, and boxes (in all 124 lots) made a sight not equaled once in a lifetime.

On the day of the sale the great room was packed with an eager crowd of sight-seers who made it difficult for the actual buyers to get near the tables. Some had had the foresight to go in through the buyer's entrance at the back, and it was through this little door that I was led.

For the first fifty lots or so the sums bid were normal enough, so that we became quite accustomed to three or four hundred pounds being called from the rostrum. It was when the nuptial crown came up that the real excitement began. What seemed like a preemptive first bid of £5,000 was called. Then, after a long pause, another hundred was added, after which the bidding went quickly enough to £6,100—a pretty price for a glittering trifle which, according to the Russian ceremony, is merely held over the heads of the contracting couple for a moment, and never used again!

I left soon after, but I hear that the sum of £80,500 odd was realized for the collection.

Today in the same room Mr. Hannen is selling several hundred paintings by that modest artist Hercules Brabizon. Brabizon, whose work, deprecated by himself during his eager lifetime, is now so soon finding favor with connoisseurs.

As I looked at the vivid little drawings, instinct with an almost breathless enthusiasm, I decided that to possess one of those small, colorful, intensely human impressions would give me much more delight than all the tiaras and nuptial crowns of yesterday.

Of late there has been a great run on those delightful little tip-up tables that used to be so inexpensive here. No wonder they are being resurrected with all speed; for not only are they simple and well proportioned, but their ability to flatten themselves into small space makes them especially suitable for our modern small quarters.

In the very old specimens the slim snake feet are liable to be worn so thin as to make the whole piece frail, but, in the later Georgian type, a more robust style of tripod, somewhat akin to the Duncan Phyfe pedestal, gives the necessary strength. Only last year I bought two nice old tip tables—one in oak and one in mahogany—in an unseamed solid cut, for eight and ten shillings respectively, at an auction at Steven's in Covert Garden; but 1927 is not like 1926, alas. So anyone sending over for a shipment from England would do well to salt down a few more than they think they need for themselves. As wedding presents they are unsurpassed; you can never have too many little easily-set-aside tables.

In a certain romantic old castle in the Austrian Tyrol, where I have many times been a happy guest, the lord of the schloss has a collection of pipes. Since feudal days his ancestors in their fortress castle have been the natural hosts to all visitors or travelers, and, for the nobility of the surrounding country, their home has been a sort of club. In a great rack in the large hall, hang rows upon rows of pipes of all sorts and descriptions, each decorated with the arms or coronet of the owner. Some are of deeply browned meerschaum, others of marvellously carved boxwood, and still others of porcelain, painted in exquisite miniature and mounted in gold; for these were the property of the oldest and richest families in Tyrol.

But one there was that stood out from all the other lordly creations, and that was a plain little clay pipe so very old that it needed no decoration to increase its dignity. Now I know many pipe collectors, for the craze seems to be spreading—and a fascinating craze it is—and one that is peculiarly appropriate to



THE NUPTIAL CROWN

America, for was it not on the new continent that smoking was started? Not in the Virginia of the seventeenth century, but thousands of years ago, when the Inca priests inhaled their smoke through a Y-shaped tube inserted in the nostrils; then, after achieving a state of coma, saw visions and prophesied.

A friend told me yesterday of a far-sighted business man in New York who was having his offices redecorated. The man, having a taste for the antique, used some old English oak paneling for the walls, and then supplied a fine old oak refectory table which he thought would be becoming to his directors' *sui generis* styles of beauty. He has now one of the noblest suites in town; and, comparing the prices actually paid with the decorator's estimate for purely modern fittings, he is just \$100. to the good. So much for the cost of modern labor.

The Incorporated Society of Auctioneers is waging war against a new form of swindle which has lately become popular with a certain class of ingenious scamps who are blessed with a plethora of taste and a paucity of morals. The method is this: the little coterie of artistic souls take a house in a fashionable neighborhood, move in their goods and chattels, and live quietly and very respectably for a month. Then an auction sale is arranged of the "fine household furniture of Capt. the Honourable So and So, including choice specimens of Chippendale and Hepplewhite period brought from the family estates in Ireland," or Scotland, or Wales.

The world and his wife come to see and to acquire, and, sure enough, a few fine old pieces are intermixed with a great many ingenious frauds calculated to deceive any but the expert. At the sale the good examples are bought in by the swindlers and are

moved to the next seat of action (or auction), and the whole thing is begun again while the enraged landlord is left mewing on the doorstep for his rent.

London Notes for January\* spoke of a painting *The Blind Fiddler* by Sir William Beechey. A subscriber writes to enquire whether ANTIQUES' correspondent may have made a mistake in crediting to Sir William Beechey a picture well known to be the work of Sir David Wilkie. This is the reply of F. C.:

Quite right. Sir David Wilkie did paint *The Blind Fiddler*, but so did his friend Sir William Beechey; and a comparison of the two paintings, done at about the same time, is very interesting.

The former was painted in response to a commission given by Sir George Beaumont, and was exhibited in 1807. The owner insisted upon paying the artist double what he had contracted for, or £80, so pleased was he with the work, which depicts a cottage interior, and a family group listening to the music of the blind man — a hateful little boy in the foreground mimicking the poor musician by pretending to play on a bellows with the tongs! This, and a companion canvas called *Paying the Rent* give us a very fair idea of the difference between the sparsely furnished homes of the poor folk of the time and the comfortable elegance of the well-to-do. In *Paying the Rent* we find many articles of furniture for which we now are eagerly searching — grandfather clock, tripod table, fire screen, japanned tea tray, brass bound wine cooler, and so on. *The Blind Fiddler*, on the contrary, shows only the simplest and crudest of chairs and stools, and, at the side, a sturdy spinning wheel; nothing that is not utilitarian, excepting on the shelf above the mantle, a Staffordshire bust of John Wesley, the idol of the humble peasant.

Sir William Beechey treats his subject of the same name, in quite a different way. The Beechey children, walking with their nurse, come upon a blind fiddler seated with his dog by the road side, and they are shown giving him their pennies while the nurse looks on benevolently. The coloring and grouping are charming, and the portraits of the six children very lovely. Of course it was as a portraitist that Beechey shone, the one of his friend Sir David Wilkie himself being among his best.

\*See ANTIQUES, Vol. XI, p. 52.

## Shop Talk

By BONDOME

DISCOVERY of the origin of the early American butterfly table has eluded the ingenuity of many a student of furniture. Doctor Lyon, it will be remembered, states that the butterfly type is unknown to the British Isles. Thus far no precisely analogous type has turned up in Germany or the Low Countries; yet, from one of these latter sources, the butterfly device must have come into America, establishing itself perhaps first in Connecticut and

thence traveling north and east. But if some north European land transmitted the butterfly device to America, it was only after a previous borrowing and adaptation from Italy. Of the Italian butterfly table, at least two noble examples were disposed of at the Volpi sale at the American Art Galleries. Through the courteous co-operation of these Galleries, I am able to reproduce both tables in this column.





A group of twelve bronzes by American sculptors, which is traveling about the United States, is worth a visit by those who have opportunities for such indulgence. These bronzes, it appears, are competitive small models for a monument to be erected near Ponca City, Oklahoma, in honor of the pioneer women of America. E. W. Marland is to foot the bills for securing the models, for exhibiting them, and for developing the chosen design into completeness.

He has taken the public into partnership with him to the extent of asking that expressions of preference be made on ballots, which are passed about wherever the models are displayed. The public, of course, has had a fearful time. Truth to tell, the whole series of models, with one exception, seems to me to miss fire. They tend to fall into the class either of skim-milk sentimentalism or of symbolic gobbledygook—either one of which is about as bad as the other.

One or two of the competing sculptors, to be sure, have sought to interpret the pioneer woman in a kind of primitive Greek convention, which has produced far from happy results. An 1840 sunbonnet wrought in the Doric style recalls nothing so much as the vastly multiple foot of a caterpillar tractor, while the clinging garments of a half covered pagan nymph seem to have only the faintest affinity with the fully covered wagon days of the modest mid-century.

New York is the only city concerning whose public estimate of the models I have information. As might be expected of that theoretically hard-boiled, but actually mushy metropolis, its majority vote was cast for a composition which, under entitlement of the *Sunday School Picnic*, might well be chosen to adorn a Maytime cover of the *Youth's Companion*. The second choice was better—MacNeil's sternly powerful earth woman, bearing on her left arm a really beautiful child of hope; in her right hand an axe, as she strides into the future. One could read a deal of lofty symbolism into this noble bronze. Unfortunately the statue's rugged head and broad, bare feet may strike the ancestor-worshippers of Oklahoma as a bit too Cro-Magnon in character to be accepted as traits of an ancestress of the present silk stocking generation. For my part, such considerations would not worry me very much; I should enthrone the MacNeil.

Among the attractive items of Continental European furniture which have turned up lately in the auction rooms, I should like to call special attention to a painted folding table which was included in the Hunt-Borselli Sale at the Anderson Galleries, March 26. It is here reproduced by courtesy of the Galleries. The affinity between this table, which is a Dutch specimen of the seventeenth or eighteenth century, and a table found in Pennsylvania and described on page 146 of *ANTIQUES* for March, 1926, is too clear to require argument. Tables of this kind are known in Germany by the easy name of *Hindeloopener Klapptische*, which, in itself, indicates indebtedness to Holland for the type; although some specimens, no doubt, were made in territory contiguous to the Netherlands, and in territory even farther afield. A fine eighteenth-century specimen, surely Dutch, is exhibited in the Rijks Museum, Amsterdam. Other *Klapptische* may be found in the Berlin Museum for Volkskunde.

There is a certain thrifty excellence about a table which, when folded and set against the wall, exposes a pictorial surface to beguile the eye, and, when called into operation to support food and drink, protects its fragile glories by concealing them against the ravages of the spilling hand.

The sale of Italian furniture and works of art collected by Professor Elia Volpi, held at the American Art Galleries from March 31 to April 2, realized a total of \$139,109. The offerings were extremely varied in character, and included some rarities such as an Umbrian armorial carved table which brought \$6,100. A Floren-



HINDELOOPENER KLAPPTISCHE

tine table from the Davanzati palace went for \$3,600. Among the paintings a *Nativity*, attributed to Pietro Cavallini (c. 1285-1308), was sold for \$1,500. Cavallini, it may be remembered, is the Roman artist to whom source seekers in Italian painting now affectionately attribute the beginnings of the Renaissance in art—thereby putting Cimabue's nose out of joint. The Volpi Cavallini, though displaying regenerated traits in the way of quaint and lively episode, remains essentially Byzantine in feeling, even the nativity being represented as occurring in a cave, after the manner of the East, instead of in a shed, such as came to represent the Italian tradition.

The late Desmond Fitzgerald of Boston was an engineer of repute. He was among the earlier patrons of impressionist art, and knew, as a friend, many of its great exemplars. In the course of time he accumulated a large collection of works, some impressionistic, some not, by Monet, Renoir, Sisley, Degas, Pissarro, Maufra, Macknight, Sargent, and Winslow Homer. In preparation for the disposal of this collection, the American Art Galleries have prepared a finely illustrated catalogue, which deserves a special place in the art lover's library.

Another impressive catalogue is that issued by the Anderson Gallery in connection with the great sale of arms and armor belonging to the Archduke Eugen. Fine weapons and the protective devices against them bring the price of pearls—as they deserve. Here are some samples from the Archducal sale: No. 351, Gothic Halberd of 1400, \$850; No. 380, an executioner's sword—savory instrument—of seventeenth-century workmanship, \$1,250; No. 807, a suit of mid-sixteenth-century German armor, \$3,400. Number 1052, a Gothic, polychromed shield, cut obliquely from left to right, of Hungarian workmanship, brought \$2,950.

The only news that I have of forthcoming sales is from the American Art Galleries, which list Spanish Furniture for May 5, Textiles and Rugs for May 6 and 7; and from Samuel T. Freeman and Company of Philadelphia, who announce an important auction for May 4. Among the items offered by the latter are an armchair bearing the label of William Savery, and several pieces attributed to Duncan Phyfe.

## Current Books

Any book reviewed or mentioned in *ANTIQUES* may be purchased through this magazine

Address the Book Department

THE EARLY DOMESTIC ARCHITECTURE OF CONNECTICUT. By J. Frederick Kelly, A.I.A., New Haven, Yale University Press, 1924. 209+xx pages, 48 illustrations, 242 figures. Price \$15.00.

UNTIL quite recently the majority of publications dealing with American architecture of the seventeenth and eighteenth centuries were about as scholarly in viewpoint and treatment as the summer advertising folder of a railway system. Their appeal was primarily to the feeling for the picturesque, and their selection of material was, accordingly, determined by considerations of variety rather than by regard either for chronology or for local relationships.

The results of such hit-or-miss publications have been not altogether fortunate. They are visible in a great many latterday buildings, whose distortions and misalliances of early motives would be laughable, did they not represent so tragic a waste of time and money.

Norman M. Isham, of Providence, with his various studies of old Rhode Island dwelling houses, was among the first to bring architectural workers to a realization of the fact that American domestic architecture shows a progressive development, whose steps are distinct enough to be traceable not only in fundamental elements of structure, but in every detail of the interior and exterior finish of the house. He made it evident, furthermore, that this development was due to clearly assignable causes, which should be recognized and weighed by the modern designer who seeks to adapt early motives to modern uses.

J. Frederick Kelly is doing for early Connecticut architecture what Mr. Isham has done for the architecture of a neighboring state, and is doing it at once more elaborately and more comprehensively.

In the present work he approaches his work logically. As he states, very few visible parts of the old houses now standing are precisely of the period during which these houses were originally built. The frame work may be, in considerable degree, intact, but rooms may have been added or re-arranged, paneling applied or removed, late mantels adjusted to earlier paneled walls, stairways rebuilt, windows and doors completely altered.

To convey an understanding of the earlier architecture, therefore, the subject should not be presented merely as a discussion of buildings chronologically arranged. Such a procedure would involve the elucidation of too many apparent anachronisms. It is necessary, instead, to reduce buildings first to their structural essentials—to analyze them—and then to consider the chronological development of their parts.

This is Mr. Kelly's method. He concerns himself first with the development of the house plan, from that of a one-room cabin with fireplace and chimney to that of a two-story mansion with central hall and some subsidiary complexities of arrangement. Thereafter he takes up matters of framing, of overhang, of the summer, of masonry, of outside covering, of windows, entrances,

cornices, moldings, woodwork, paneling, mantels, stairs, cupboards, and hardware.

Each topic is copiously illustrated with photographs and with measured diagrams. There is never so much illustration as to confuse by multiplicity, but always enough to establish the principles of the procedure followed by old-time house builders. Where possible, dates are given; where dates are not known, the author is nevertheless careful to emphasize sequences of development.

All in all, this book is one of the most valuable contributions to the history of American civilization with which we are acquainted. It is recommended to all architects who may ever be called upon to design in the so-called Colonial style. Perhaps it will serve as a correction to the notion, prevalent even among those who should know better, that, if a house looks old, its details of treatment may be accepted as authentic without further concern as to the history of its repairs and alterations.

MAIOLI, CANEVARI AND OTHERS. By G. D. Hobson. Boston, Little, Brown and Company, 1926. XVI+178 pages; 64 illustrations. Price \$20.00.

FEW, even among bibliophiles, unless they are woman-haters, will subscribe to the motto on the title-page of this book, which states that "there is nothing more fit to be looked at than the outside of a book." Still, it must be admitted that a sumptuous binding of a book whose contents are worthy of it does delight the eye and the hand, and perhaps—like a pre-prandial cocktail—prepares the reader for the feast of scholarship or imagination that lies under the covers.

The scope of this monograph on bookbinding is confined not only to the productions of the sixteenth century, but to the work of a handful of French and Italian binders of that period, especially to the two craftsmen, or collectors, whose obscurity has inspired the author to undertake his research. He begins with a chapter on *Bindings Decorated with Plaquettes*, and follows that with one on *Architectural Decoration*. He then proceeds to a learned but profoundly interesting discussion of the problems—problems, of course, of interest only to the bibliophile—which are attached to the names of Maioli and Canevari.

To these chapters are appended full bibliographies of every book now existing, or catalogued as having existed, that bears the signet of Maioli or Canevari. Obviously the book is not one for the tired business man. It belongs properly in the class *de luxe*, of importance only to the collector, but of great importance to him. The author, in the course of his speculations over the identity of Maioli, treats at some length of the distinctions between French and Italian tooling, distinctions perceptible, of course, only to the connoisseur; and introduces interesting accounts of the forgers of literary antiques—bindings, armor, letters, even of letters purporting to have been written by Judas Iscariot.

The book is richly embellished with plates, many of them in color.

SCHÖNE UND SELTENE GRAPHIK ALTER MEISTER: A Catalogue issued by Amsler and Ruthardt, Berlin, 1926. 132 pages, many illustrations.

THIS is one of those fine catalogues which, somehow or other, the foreign dealers in prints and old books find it worth while to publish. It contains an alphabetical list of engravers on wood and metal, and of etchers, from the fifteenth century to the nineteenth, with names of such of their works as are carried by the firm, and prices. Numerous illustrations accompany the text. It is interesting to learn from a perusal of the lists that examples by such masters as Hans Baldung, Albrecht Dürer and Rembrandt are purchasable at prices comparable with those which the popular items among the lithographs of Currier and Ives command.



# BOOKS AND ANTIQUES

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NEW YORK

THE PRACTICAL BOOK OF DECORATIVE WALL-TREATMENTS. By Nancy McClelland. Philadelphia and London, J. B. Lippincott Company, 1926. 273 pp., illustrations in color, 206 in double-tone. Price \$10.00.

MISS McCLELLAND earned her right to a respectful hearing on all matters concerning wall fabrics, when, a year or two since, she published her exhaustive monograph, *Historic Wall Papers*. In the present work she has gone a step farther, or, perhaps, many steps farther—in a discussion of wall-treatments in general. But in this, the second of her books, she has approached her task from a different point of view from that which governed the writing of *Historic Wall Papers*. The earlier work was distinctly a piece of original research, undertaken for the purpose of establishing historic facts and illuminating them with adequate examples. The second is a kind of critical report, whose purpose is to bring into compactly available form as much information concerning all known methods of decorative wall-treatment as the average inquiring reader will need.

The book as a whole is a comprehensive, clear, unprejudiced and able piece of work, which should supply architects, decorators, and householders with a sufficiency both of good ideas and good counsel to satisfy almost any requirement in the preliminary planning of wall-treatments.

AMERICAN GLASS. By Mary Harrod Northend. New York, Dodd Mead & Company, 1926. XVIII+209 pages, 72 illustrations. Price \$5.00.

MARY NORTHEND, author of a long series of contributions to antiquarian romance, died as a result of a motor accident, not long after the publication of this, perhaps her most ambitious work. The book, *American Glass*, was written, no doubt, to meet, if not to satisfy, a great public demand for text on American glass. That the nature of the requirement was not fully understood is obvious; if it had been, Miss Northend would never have undertaken the writing.

The preparation of such a book must call for long experience, a minute examination of all existing literature on the subject, and a great amount of fresh delving into long hidden records. For this kind of research Miss Northend was never well fitted. She was a popularizer rather than an original scholar, a compiler rather than an investigator.

Those persons who care to have a breezy and gossipy discussion of glass and glass collecting, and who are not particular as to whether the statements made are in conformity with the latest discoveries, will find all of Miss Northend's virtues well exemplified in *American Glass*. And there will be others, too, who will wish to add to their libraries this last work of a very remarkable woman.

THE PRACTICAL DECORATION OF FURNITURE. By H. P. Shapland, A. R. I. B. A. New York, Payson and Clarke, Ltd. 1927. 44+xv pages, 48 plates of illustrations. Price, \$5.00.

THIS is the first of a series of three books, to be sold separately, which, taken together, are expected to constitute a cyclopaedia of types of decorative design. The present volume is confined to a consideration of veneering, inlay, marquetry, painting, and gilding, to each of which topics a brief chapter is devoted. As to the precise audience addressed we are in some doubt. In no instance is the discussion sufficiently detailed or the description of processes sufficiently minute to serve for instructing technical students; while yet the emphasis upon methods seems greater than the requirements of the average layman would necessitate.

But whatever its intended audience, the book is capable of much usefulness. Difficulty would be experienced in trying to discover, in similar compass, a clearer, better expressed, or more comprehensive treatment of the subjects taken up. Obviously the author is offering the results of his own experience and observation. His illustrations, further, are excellent. They are well chosen, from a wide variety of English and Continental sources and picture a striking assortment of veneered, inlaid, and painted furniture.

SHIP MODEL MAKING. By Captain E. Armitage McCann. New York, The Norman W. Henley Publishing Company, 1926. 2 Vols., 279 + XXIII pages, numerous diagrams. Price \$2.50 per volume.

THOSE who wish to indulge their bent for making ship models, more as a pastime than as a serious avocation, will find much in these books to kindle their imitative imagination.

Volume I deals only with ships of what may be called the decorative type, feluccas, galleons, and the like. These vessels of a by-gone age, once familiar in the Mediterranean and to the hardy adventurers who pushed out into the western ocean beyond the Pillars of Hercules, are decidedly picturesque, and the framing of their models requires no slight skill in handicraft. Captain McCann leaves to other writers the telling of the story of these interesting craft, more often than not the sea-homes of corsairs and Barbary pirates. He contents himself with instructing his readers in methods of reproducing the vessels in miniature.

The general procedure of Volume II, *How to Make a Model of an American Clipper Ship*, is essentially that of Volume I. The author here has chosen to follow for a model "America's most beautiful clipper ship, the *Sovereign of the Seas*." He leaves the aspiring builder his choice between copying the original to the minutest detail of spars and hull and rig, and modifying his plan by the omission of certain details which will not materially affect the general aspect of the completed work. The experienced workman will, of course, prefer to make an exact copy, but the tyro may well content himself with an approximation that satisfies the eye even if it lacks in some matters of ultimate refinement.

THE GOLDSMITHS OF ITALY. By Cyril G. E. Bunt. London, Martin Hopkinson and Company, Ltd., 1926. 182 + XV pages, 21 illustrations. Price £4, 4 shillings.

WHEN Signor Mussolini proposes to use sumptuary laws to curb luxury and extravagant pleasure among his countrymen, he is but giving them a taste of a very old medicine. Sumptuary laws go back at least to the time of Moses. The English had a stiff dose of them during the Protectorate. The first settlers of New England are erroneously supposed to have suffered them gladly. The present generation in this land of the free groans under a restriction that is particularly vexatious to those who believe that the proper place for water is the washtub. It is consoling, therefore, to find, from a perusal of one of the most interesting chapters in this book on the Italian goldsmiths of the Middle Ages, that, from the thirteenth century to the fifteenth, sumptuary laws were in force in every part of Italy — aimed at the suppression of undue display of finery and the superabundance of eatables at weddings and fiestas.

It is interesting to observe, likewise, that evasion of such statutes was practised five hundred years ago as persistently and as ingeniously as it is today. Such evasion among the Italian jewellers took the form of fashioning showy earrings and other baubles of enameled gold so light in weight that it seemed hardly possible that they should contain any precious metal at all. So fragile, indeed, was this jewelry that little of it has survived to our time.

The chapter which suggests these observations, that on *The Sumptuary Laws and Peasant Jewellery*, offers in itself convincing evidence of the patient, exhaustive research which went into the early preparation of the book. Sidney J. A. Churchill, M.V.O., devoted the leisure hours of twenty years to mastering the subject. He read every book that might throw light upon it. He burrowed into forgotten archives of Italian municipalities. He took voluminous notes, which he now and again amplified into a monograph for some European periodical. Death prevented the full completion of his task.

From the mass of material, published and in manuscript, left by Mr. Churchill, Mr. Bunt has now produced an authoritative work on the Italian goldsmiths of the Middle Ages — an account of their guilds, the laws which regulated their business, their relations with their patrons, the influences, native and cultural, which contributed to their pre-eminence in their craft.

His chapter on the *Papal Patronage of the Goldsmiths*, matter-

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of fact as it is, crowds the mind with pictures of the splendid munificence of the Vatican. The most skilful lapidaries, workers in gold and silver, painters, sculptors, architects, poets, and dreamers in all Europe flocked to holy Rome to dispose of their wares in a market as eager for something new and exquisite and precious, as the twentieth century market is eager for something old and exquisite and possibly precious.

Nor was this splendid patronage confined to the Church of Rome. The princely houses of Italy, notably that of the Medici, employed by the score cunning workmen in the precious metals.

There is much in Mr. Bunt's book which suggests the infinitely more that has been left out — which tantalizes the imagination without satisfying it. He has contented himself with arranging the material left by Mr. Churchill, and this constitutes a complete chronicle of the facts about the Italian goldsmiths, purely on their professional side. One would fain catch glimpses of the swift current of life and adventure and romance that lies behind these laconic records. The reader who would know Cellini will find nothing in this book to enlighten him. He must read Cellini's own life story.

It is, no doubt, precisely because the picturesque side of life in the Italy of this period has been fully treated by other competent pens that Mr. Bunt has held his book strictly to its purpose and has refused to be tempted to divagations into regions already well explored. Indeed, the work shows such meticulous care that its accomplishing could hardly have been possible to a scholar who did not make it his dominating hobby to the exclusion of every other field of inquiry.

The embellishments of the book — one plate in color and twenty in colotype — picture some of the rarest and most beautiful of the existing specimens of the goldsmith's art of the Middle Ages. In general, this is a handsome as well as a scholarly work; but in details of typography and press supervision the printers have allowed some woeful blemishes to mar a well-planned undertaking.

PRICE LIST OF BOTTLES AND FLASKS. Published by H. A. & K. S. McKearin, 21 East Sixty-fourth Street, New York City. Price 50 cents.

A LIST of over two hundred bottles of better known types with descriptions and catalogue prices. This list, compiled by recognized authority, represents one further step toward standardizing prices for standardizable antiques. In a catalogue of this kind, it should be borne in mind, prices represent maximum possibilities rather than immediate cash values. In actual transactions, charges might be expected to rule somewhat below rather than above the quoted levels.

### RECEIVED FOR REVIEW

#### CERAMICS

THE NEW KERAMIC GALLERY. By William Chaffers. London, Reeves and Turner, 1926. Revised edition; 2 vols. Price \$25.00.

#### GLASS

EUROPEAN GLASS. By Wilfred Buckley. Boston, Houghton, Mifflin and Company, 1926. Price \$25.00.

#### METALS

L'ORFÈVRE D'ÉTAIN STRASBOURGEOISE. By Adolphe Riff. Strasbourg, 1919. Brochure.

#### MISCELLANEOUS

THE JUNK SNAPPER. By C. R. Clifford. New York, Macmillan Company, 1927. Price \$4.00.

#### TEXTILES

HANDMADE RUGS. By Ella Shannon Bowles. Boston, Little, Brown, and Company, 1927. An Atlantic Monthly Press publication. Price \$3.00.

KNITTING. By Jessie F. Caplin. New York, Dry Goods Economist, 1927. Price \$2.00.

## Lectures and Exhibits

On May 21, sixteen historic homes and buildings of the old Colonial town of New Castle, Delaware, will be opened to the public. Here will be offered opportunity to examine architecture, furniture, silver, and many other treasures of seventeenth and eighteenth century America. A circular containing maps, routes, and general information may be obtained from Mrs. Francis de H. Janvier, The Strand, New Castle, Delaware.

Of general interest to art lovers will be the Memorial Exhibition of the works of Mary Cassatt, to be held at the Pennsylvania Museum, April 30 to May 29.

Incidentally, there are scheduled, at the same museum, six promising lectures on the history of art, to be given Sunday afternoons during April and May.

\*\*\*

The Metropolitan Museum of Art offers three interesting May exhibitions:

Through May: The etchings of Bosse and the van de Velde; prints by Mary Cassatt. The Print Galleries.

Beginning May 16: Mezzotints by David Lucas.

Beginning May 16: Exhibition of painted and printed fabrics. Gallery D 6.

\*\*\*

Some fifteen hundred artists and craftsmen of Cleveland have been invited to submit contributions to the ninth annual exhibition of native talent. The present "May Show," as it is called, lists forty-two classes of entries, ranging from oil paintings and sculpture to photographs, wrought iron, and work done by the blind.

\*\*\*

The seventh International Water Color Exhibition will be held at the Art Institute of Chicago, from April 28 to May 30.

\*\*\*

#### THE MUSEUM OF THE CITY OF NEW YORK

The Gracie Mansion, built over a hundred years ago, has been restored and was opened to the public March 22. The interior has been fitted in the styles of the early nineteenth century under the auspices of the Museum of the City of New York.

On the day before the official opening, the Women's Committee, of which Mrs. Egerton L. Winthrop is Chairman, served tea to the founders of the Museum and specially invited guests. The other members of this Committee are Mrs. Harry Horton Benkard, Vice-Chairman, Mrs. Henry G. Bartol, Mrs. H. Casimir de Rham, Miss Caroline King Duer, Mrs. J. Magee Ellsworth, Miss Sarah Cooper Hewitt, Mrs. Herbert T. Jacquelin, Mrs. Charles L. Riker, Mrs. Henry Osborn Taylor, Mrs. Schuyler N. Warren, Mrs. Christopher Wyatt.

The Gracie Mansion is situated in the Park at 88th St. and the East River and can easily be reached by the 86th St. crosstown bus. It will be open to the public every day beginning Tuesday March 22, from 10 to 4 o'clock, and on Sunday and holidays from 2 to 5 o'clock.

## Answers

Readers of this column may often know some facts about the questions asked which are unavailable to the Editor. In such cases it is hoped that they will share their information with those less fortunate by writing full particulars to the *Queries Editor*.

327. L. E. S., *Rhode Island* (ANTIQUES for December, 1926, Vol. X, page 477). J. P. Conover has a jug of the same design, which is marked on the bottom *Ridgway & Co.*, together with an urn and an anchor.

Miss E. G. Thorndike reports the ownership of a jug of similar pattern, though differing in color, which is stamped with anchor and urn and the name *W. Ridgway & Co.*

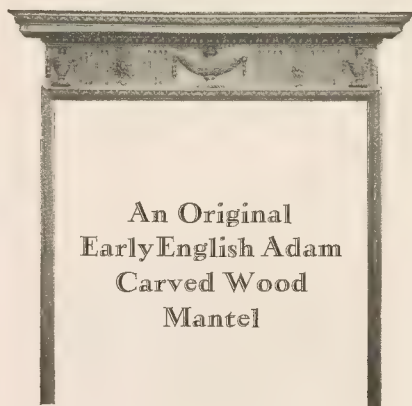
Chaffers describes a mark used by William Ridgway as "an elegant vase against which rests an anchor, and *W. R. & Co.*" However, no mention is made of a stamp *Ridgway & Co.* in connection with the vase and anchor.

328. A. F. H., *Vermont*, (ANTIQUES for December, 1926, Vol. X, page 478). S. H. Cross has found in Weeks' *History of Salisbury* (Vermont), page 128, the name of Levi Holman, chairmaker, in 1814, residing in District No. 5. It appears that Salisbury is a town adjoining Brandon, where the chair was procured by its present owner. No mention of anyone by the name of Holman could be found by Mrs. Cross in real estate books of Brandon.

A number of queries as to means of determining values of Baxter prints have come to ANTIQUES. Perhaps the best answer that can be given to all of them is a letter just received from Miss Dorothy Hoskins, whose article on Baxter in November, 1926, started the trouble. Says Miss Hoskins:

There is no American price list or catalogue of Baxter prints, mainly because there has been no market, demand or supply for the prints up to the present moment.

The most important and up-to-date English catalogue, called *Baxter Values*, is compiled annually by Ernest Etheridge, 3 Queen's Hotel Buildings, Birmingham, England.



## An Original Early English Adam Carved Wood Mantel

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THE BUYER WHO APPRECIATES THEM

Earl of New York has on exhibition and for sale many rare and early American Colonial mantels, some of marble, some of wood, suitable for the town or country home; also period French, Italian, Spanish, and Georgian mantels; early lighting fixtures, wrought iron window grilles, doors, stair rails, marble fonts.

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## He Has Fun Selling Antiques

WHEN we started furnishing our farmhouse at Sunny Meadows, we swore by all the immortal gods and the seven sacred hills of Rome not to insult the 140-year-old house by using any modern furniture. What we wanted was good old Colonial stuff, highboys and lowboys, beds with canopies, tavern tables, a good old corner cupboard, rag rugs, old mirrors, pictures to match, chairs that had served for generations, everything to make the house look as if its own had come home again.

No one helped us more in our quest than Harry Blanchard of Center Sandwich. There is an antique dealer who, first of all, is a human being. There is something delightfully enthusiastic and joyous about his way of showing things. He's the kind of fellow you can trust to do the square thing. He reminds us of Ettore Camerino, the delightful Venetian dealer with whom we had so much fun, and who kept his word to us even in the minutest details.

It is a pleasure to pay public tribute to any man who does good work, who makes a genuine effort to give special service, and who makes it more than ordinarily pleasant for those who do business with him. If, as it is said, a satisfied customer is the best kind of advertisement, and if Harry Blanchard treats all his customers as he treated us, buyers of Colonial antiques ought to be crowding into Center Sandwich, N. H.

If you are looking for good old New England things for your home, drive up to Harry Blanchard's and give him a chance to work his magic on you. You'll enjoy the experience.

Reprinted from *The Vagabond*

January, 1927

Edited by THOMAS DREIER



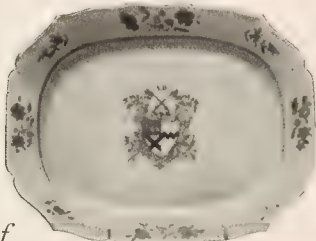
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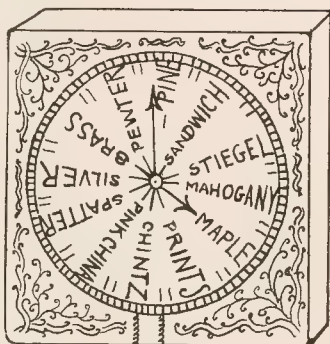
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I take a small magazine weekly in which Baxters are valued according to the most recent prices. This valuing is done by the foremost experts in England and is authentic. During the past six months a deluge of Baxters has overflowed upon the English market and prices have fallen to an extent alarming to collectors. However, we look for a dearth a little later, perhaps a year from now, when prices will rise again.

Since the Baxter article appeared in *ANTIQUES*, I have been asked to value innumerable isolated examples in all parts of this country and have done so by striking a fair balance between the catalogue and the magazine values.

The 1927-28 catalogue should be out before long; but until it appears there is practically nothing to go upon but knowledge of the prints, their condition, and the current demand at English auctions. This is a subject on which I spend many hours and much eyesight weekly! But it is extremely entertaining.

There is no fixed value for any Baxter, on the bases only of title and subject. Most of the prints have five or six values according to their mounts; and, without a catalogue at hand, these various prices on each Baxter cannot possibly be recounted or estimated. Prices in England are fixed by the striking of auction averages. Without any auctions, without any center for the exchange and purchase in that country, no average can be arrived at.

A rough estimate may be formed only by allowing five dollars for every English catalogue pound, and that is the highest possible value.

To this we would add only the postscript implied in the last sentence. Catalogue values of most things such as books, manuscripts, prints and postage stamps represent highest possible values. Owner values should usually be set at a lower limit — according to circumstances.

## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation *ANTIQUES* considers outside its province.

339. A. D. F., New York, asks the identification of two pewter items.

X

(a) Bowl marked T.D.&S.B.

This is the mark of Thomas D. and Sherman Boardman of Hartford, who were in business together from 1825 to 1854.

Boardman & Hart

(b) Cups marked N. York

bearing also the touch mark of Boardman & Company, New York.

The New York directories, in 1822, list Timothy Boardman Company, 178 Water Street; in 1825, Boardman and Company, at the same address; but, by 1828, the firm name had changed to Boardman & Hart, which it remained until 1850.

340. The mark here reproduced appears as a tiny crest relief on certain pieces of scroddled glassware, probably of English manufacture. The glass seems virtually identical with that produced by Sowerby of Newcastle.



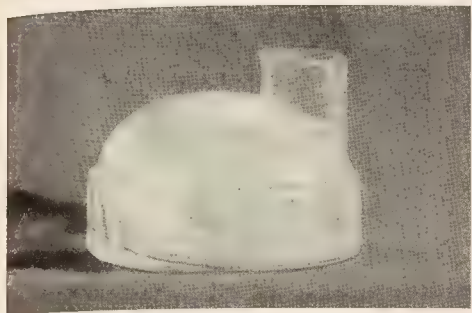
Can anyone tell what maker used this Lion and Castle form of designation?

341. F. D. B., Idaho, enquires concerning the maker of a grandfather clock now in her possession. The dial, of white enamel, is elaborately decorated with gold and color painting, the chief motif being the cornucopia. At the bottom of the dial is a brass plate bearing the name *Henry Roi, Hamburg*.

It is quite possible that the Hamburg referred to is the one in Pennsylvania, and that Roi was located thereabouts either as a clockmaker or as a purveyor of clocks purchased elsewhere. According to Edward Pierce Hamilton in his *A Century of English Clocks*, *ANTIQUES* for November, 1926, in most cases, a painted dial denotes a fairly late date, subsequent, say, to 1775 (Britten says 1780). This would indicate that the clock in question was probably made after the Revolution.

342. H. C. D., New York, has an old brass lamp bearing the name *Woodberry, Dix and Hartwell, Boston*.

Can anyone furnish the date or other information concerning this firm?



## FOUND

Cached in an old barn loft in Virginia, a number of ink bottles, like illustration, of beautiful aqua color, made on order of the Confederate Army. Nice for gifts.

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See *Van Rensselaer, Plate 71*.

Antiques of permanent value; period furniture; prints; Stiegel glass; old flasks; etc.

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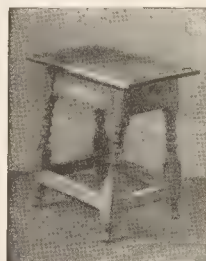
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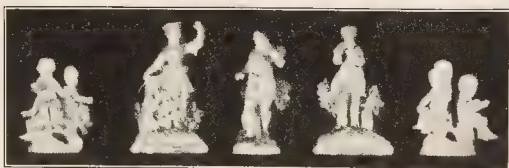
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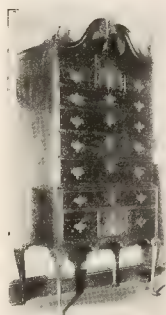
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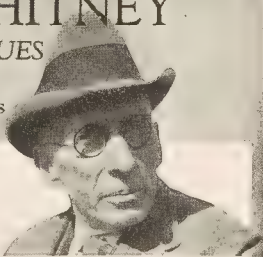
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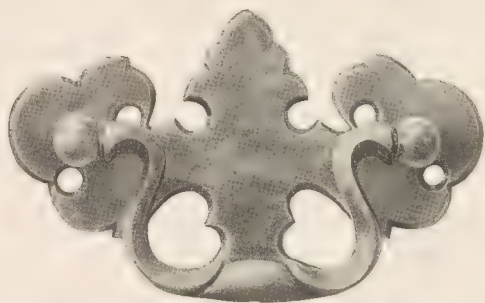
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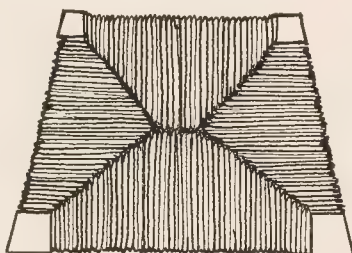
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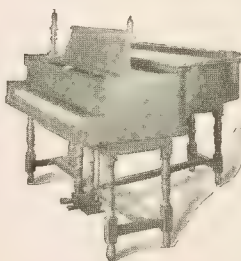
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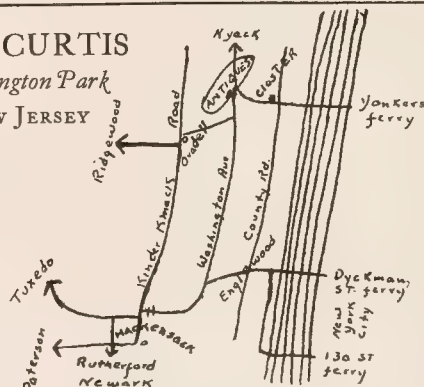
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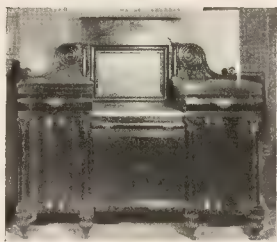
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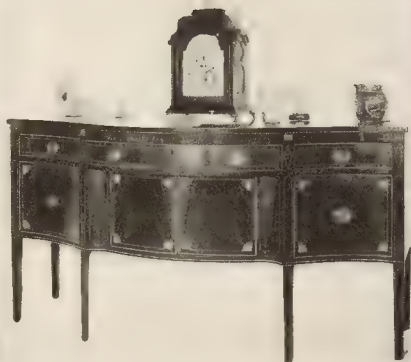
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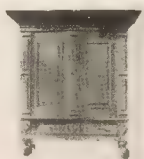
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413-415 E. Washington Street, MEDIA, PENNSYLVANIA

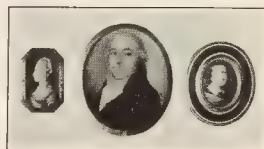
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Telephone MEDIA 678

*Everything Guaranteed as Represented*

## FOREIGN ANTIQUES

*Miniatures  
17th and 18th Centuries*



*For Decorators*—Fine furniture and fabrics.

*For Architects*—Wrought iron, sculptured wood, decorative tiles, etc.

*For Collectors*—Miniatures, tabatières, and rare boxes. Collectors pieces in many lines.

*Wedding Gifts*—Georgian silver, chateau pewter, rare brasses, choice mirrors and small tables, candlesticks, prints, etc.

*Commissions executed. Investment counsel for foreign antiques*

MARION BOOTH TRASK

37 East 57th Street (3rd floor) Telephone REGENT 7279 NEW YORK

## Central Antique Shop

*Wholesale and Retail*

WE HAVE THE MOST COMPLETE AND LARGEST STOCK OF ANTIQUES IN HUNTINGTON AND THE SOUTHWEST

Among our new offerings for spring you may find just the piece you are looking for. It will pay you to visit us early. We handle all kinds of furniture of different periods and woods, as well as a large selection of glassware, chinaware, brass, and copper. Lowest prices.

*Orders attended to promptly  
Inquiries cheerfully answered*



1034 3rd Avenue, HUNTINGTON, W. VA.  
Telephone 6419

## REPRODUCTIONS OF OLD CHINTZ

A FABRIC suitable for draperies, furniture covering, slip covers, and many other things. Samples of half-yard lengths will be sent on request, if you will advise us of the coloring desired.

*All samples must be returned within ten days.  
Otherwise they will be billed as sold.*

*Send fifteen cents in postage for samples*

OLD CHINTZ SHOP

4 East Hamilton Street BALTIMORE, MARYLAND

## The Pontil Mark Antique Shop

AN attractive assortment of Sandwich glass lamps, Bristol glass toilet sets, and charming porcelain perfume bottles to give the finishing touch of quaintness to the old-time bureau.

MRS. FRENCH

69 North River Street

WILKES-BARRE, PA.

*Chinese Importations Interior Decorations Early American Furniture*



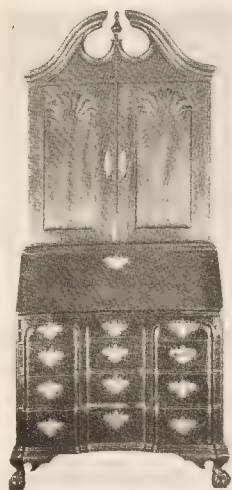
*Early American furniture in pine and maple; historical blue; pewter; pottery; we have just brought some very fine and interesting old things from China.*

PEKING PAILOU

147 Watchung Avenue

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*Fourteen miles by auto or bus from New York; three minutes walk from the Erie Station at Watchung Avenue*



## EARLY AMERICAN ANTIQUES

Rare Rhode Island  
Block-Front Secretary-  
Bookcase, circa 1760

FURNITURE HISTORICAL CHINA  
OLD SILVER PANELING MANTELS

HOOKED RUGS  
Wholesale and Retail

### S. SEROTA

446 Madison Avenue NEW YORK CITY  
Branch: PORTLAND, MAINE

## NEW ENGLAND'S FOREMOST RESTORERS of ANTIQUES

There is no doubt but that the word of so notable a connoisseur of antiques as Mr. Francis Hill Bigelow is indisputable with lovers of antiques. Therefore we submit to you a note from him:

May 2, 1926  
Francis Hill Bigelow  
A CHURCH STREET  
LAWRENCE, MASSACHUSETTS  
To Martin Heiligmann  
For the past twenty five years  
you have restored my mirrors  
frames with effort skill and  
thorough knowledge unsurpassed  
in artistic ability combined with  
historical accuracy which merits  
my great appreciation  
Francis Hill Bigelow

We restore anything that is antique. If you think a thing is beyond repair and others have told you it can't be done, come and see us.

We specialize on mirrors, frames, furniture, old gilding, oil painting, and lacquer work restoration, and in supplying and mending all missing or badly broken parts so that restoration cannot be detected.

### MARTIN HEILIGMANN & SONS

228 Columbus Avenue BOSTON, MASS.  
Telephone HANCOCK 2326

## AUCTION

Early American Antiques, Historical  
China, Lustreware, Glass-  
ware, Furniture, etc.

at the store of

### A. H. RICE

519 N. New Street BETHLEHEM, PA.

Monday and Tuesday, May 16-17, 1927

Commencing at 10 A.M. daily. No postponement  
on account of weather.

The entire collection is the property of Mr. A. H. Rice and was personally purchased by him. It contains a number of rare articles of intrinsic value. Two carloads, purchased recently, will also be here in time for the sale. All the finest pieces will be offered on the first day. Goods may be seen at the store any time before the sale. Terms of the sale: 2% discount for cash, or credit for 90 days on secured notes.

JOHN M. MITCHELL,  
Auctioneer

- A small curly maple Governor Winthrop slant-top desk, ogee feet, fine interior, with fan.
- A maple roundabout chair in the rough.
- A Carolean side chair, perfect un-restored condition.
- A maple banister-back chair.
- A Pilgrim armchair.
- A mahogany grandfather clock, brass, eight-day movement, bonnet top.
- A mahogany Hepplewhite swell-front dresser, original brasses.
- A copper-plate quilt, unused condition, floral design in rich colors.
- A blue and white coverlet, twenty-eight eagles, with maker's name and date 1833 in corners.
- An all original walnut lowboy small size.
- A San Domingo mahogany dining table, square, with pedestal base, and two drawers.
- A curly maple tavern table, very rare.
- Stiegel, Sandwich, bellflower glass; brass kettles, etc.



CHERRY HIGHBOY

Broken arch top, original brasses. Size: 6 feet 9 inches tall; 34 1/4 inches wide; 17 1/2 inches deep — an attractive size.

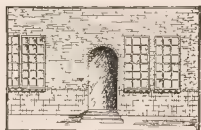
Everything Guaranteed as Represented

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145 Longmeadow Street LONGMEADOW, MASS.

On Main Route from Boston to New York. Three Blocks  
from Springfield Line, Look for 145 on yellow sign.





**JANE WHITE LONSDALE**  
**INTERIOR DECORATOR**  
**314 EAST 57TH STREET**  
**NEW YORK CITY**  
**PLAZA 3357**

VISIT

**THE ANTIQUE SHOP**  
 OF  
**MRS. M. B. COOKEROW**  
 265 KING STREET  
 POTTSTOWN, PENNSYLVANIA



*Unusual Antiques for Particular People*



*Fine Walnut  
 Highboy*

ALL ORIGINAL EXCEPT  
 BRASSES



**MARTHA DEHAAS REEVES**  
 1026 Pine St., Philadelphia Pa., and 20 Potter St., Haddonfield N. J.  
*Everything Guaranteed as Represented*

## AN OPPORTUNITY TO BUY AT COST

**B**ECAUSE I am located in a remote section of New Hampshire, fourteen miles from a railroad station where summer tourists are late in reaching, I am selling at cost, packed and delivered free anywhere in the United States, during May, just to tide me over till the good old summer time.

My terms are check with order. Money will be refunded if articles are not satisfactory providing they are returned to me in ten days and in good condition. Express paid both ways. Check returned immediately if article is sold. All goods subject to prior sale.

*Photographs sent on request. Come, write or telephone*  
 Harry Blanchard at

**BLANCHARD'S ANTIQUE SHOP**  
 CENTRE SANDWICH NEW HAMPSHIRE  
 Telephone 14-4

## DEALERS ATTENTION

*Antiques for the Trade*

Large quantities of Pewter Plates, Bowls, Candlesticks, Inkpots, Porringers, Wrought Iron Candlestands, Rush and Betty Lamps, Pottery, Staffordshire Figures, Plates, Tobies, Lacquer and Tin Trays, Porcelain Figures and Vases, Paper Weights, Old Glass, Pink and Copper Lustre, Paintings, Portraits, Miniatures, Silhouettes, Mirrors, Shawls, Needlework, Tiebacks, Bellpulls, Footstools, Tin and Brassware, Prints, Paintings on Glass, and other things too numerous to mention.

SUPPLYING COUNTRY DEALERS A SPECIALTY

*New Items Arriving Daily*

JUST BACK FROM A FOUR MONTHS' BUYING TRIP

**EDWARD MILLER**

679 LEXINGTON AVENUE at 56th Street, NEW YORK, N. Y.  
 Telephone PLAZA 9962

## S. ELIZABETH YORK

THE FRANCIS NYE HOUSE

MATTAPOISETT

MASSACHUSETTS

The following in Bennington pottery, referring the reader to Spargo's *Potters and Potteries of Bennington*:

- Plate I. Lion on base, cold-slaw mane, marked piece.
- Plate IX. First in lower row — large spiral fluted pitcher, marked.
- Plate XI. Last in top row — finely mottled Toby mug, marked.
- Plate XIII. Last in top row — fine porcelain water pitcher, marked.
- Plate XIX. Third in top row — Parian figure, *Red Riding Hood*, marked.
- Plate XXIII. Fourth in middle row — cow creamer, unmarked.

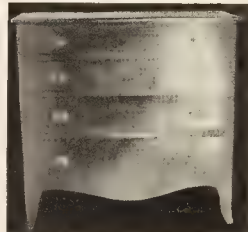
Telephone Mattapoisett 143

*Write or call*

*Everything Guaranteed as Represented*

## BLANKET CHEST

**T**HIS blanket chest is an unusual size, being 37 inches high, 37 inches long, and 16 1/4 inches wide. It has a lifting top and two drawers. It is refinished in natural color of the wood with light wood inlay in base. The brasses are original.



SMALL CHERRY BLANKET CHEST

**AGNES T. SULLIVAN**

24 Steel Street, AUBURN, N. Y., Finger Lakes Region  
*Everything Guaranteed as Represented*

*Martha Jane's*

MARCELLUS :: :: NEW YORK  
 (between Syracuse and Auburn)

Several old pine mantels and an original fan-shaped attic window as taken from an old Colonial house; unusual rare curly maple candle stand; ox-cart seat, \$35; rare early pine drop-leaf table, 68 inches long; beautiful buckhorn maple breakfast table, \$80; good inlaid Chippendale mirror, 13 x 24 inches overall, \$40; set of four Hitchcock chairs, in the rough, \$28; four-post maple beds, from \$15 to \$20; solid mahogany Sleepy Hollow rose-carved rocker, \$75; other carved rockers from \$15 to \$25; lamp bases attractive for wiring, \$15 per half dozen. Prices include crating. Large varied stock.

*Special prices to dealers. Send for lists*

*Everything Guaranteed as Represented*



**I**LLUSTRATED are three of a set of fourteen chairs, consisting of twelve single and two arm-chairs.

Price £75

*We Specialize in Goods for the American Trade*

**MARK O'BOYLE**

Member of British Antique Dealers' Association

27 *Watergate Row* CHESTER, ENGLAND  
15 miles from Liverpool 30 miles from Manchester  
50 miles from Preston

## *The Loft*

314 *South Camac Street*, PHILADELPHIA, PA.

**WILL SELL:** Pair of high-post maple beds, re-turned, \$160; one high-post curly maple bed, \$150; early pine pieces for country homes.

**WILL BUY:** Large light wood gateleg tables; spindle benches; Windsor chairs.

Telephone PENNYPACKER 1983

REOPENING MAY 15

## *Twin Gables*

*Kings Highway*

EAST SANDWICH, MASS.

with a fine collection of furniture, Sandwich glass and Bristol, ship models, pewter, hooked rugs and the like.

EUGENIE HATCH

*Everything Guaranteed as Represented*

*All Good Roads Lead to*

## THE COLONIAL ANTIQUE SHOP

*located in the center of the Finger Lakes Region at  
ITHACA, N. Y.*

**WE** are better stocked this season than ever before with one of the largest and most complete stocks of antiques to be found anywhere. We sell no freak and no revamped pieces — just good old early American antiques of every description, both restored and unrestored. We are now selling to clients that we sold to years ago, which speaks well for our reliability. Our prices are at all times and seasons fair and seasonable. Dealers find it to their advantage to visit our place. Our motto is one piece or a carload. We issue a small booklet and folder as well as photographs.

THE COLONIAL ANTIQUE SHOP

308 *Stewart Avenue* (near Cornell University) ITHACA, NEW YORK

WALTER F. LARKIN

## Provincial Furniture of Distinction and Charm

Louis XV and XVI chairs, tables, and canopies. We have also several mantels and pairs of doors.

ANN ELSEY

## FRENCH PROVINCIAL ANTIQUES

163 EAST 54TH STREET, NEW YORK CITY

PLAZA 0876



{1714}

## The OLD WATER WHEEL

*(Historic Dyers Mill)*

## ANTIQUES

Through our winter months of collecting we have secured a large stock of early American antiques from our own district in Pennsylvania, such as furniture, china, glass, pewter, and other articles too numerous to mention.

If you are looking for bureaus, beds, chairs, stands, mirrors, things in pewter ware, china or glass, or anything that is old, we have it.

*A Full Guarantee With Every Piece That Is Sold*

**CASTLE & LABS BROS.**

R. D. 2: EASTON PIKE DOYLESTOWN, Pa.  
TWO MILES NORTH OF

## *Spring Opening*

A trip through the Finger Lakes Region in May is delightful. Come while the fruit trees are in blossom.

An unusually good line of antiques from a winter's collecting.

JEMIMA WILKINSON ANTIQUE SHOP

*Florence W. Upson*

DUNDEE

NEW YORK

*Everything Guaranteed as Represented*





## WAYSIDE ANTIQUE SHOP

2078 COMMONWEALTH AVENUE  
AUBURNDALE, MASS.

F. W. STANTON

Telephone WEST NEWTON 2458-W

Silhouettes; miniatures; Chinese house gods; Bohemian glass; Battersea enamels; pin-pricked picture; bisque figures; trinket boxes; pewter; brass; copper; Sandwich glass in red, green, amber, blue, white, and clear—choice pieces in lace; goblets in horn-of-plenty, pineapple, ivy and pine tree; choice collection of early American furniture; lamps in many colors.

Everything Guaranteed as Represented

FRANK W. BARTON  
President

Telephones:  
RICHMOND 3166 and 3167

## Hooked Rugs

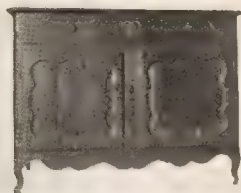
BUSINESS is good with us and we plan to make it better. We are selling more hooked rugs all over the country and we are, therefore, buying more. At no time since we began have we had so large and varied a collection to choose from. Whatever size or design or color you may want, write us. We can help you.

WE ARE ALWAYS GLAD TO SEND SELECTIONS ON APPROVAL TO RESPONSIBLE DEALERS AND COLLECTORS

NEW ENGLAND SALES ASSOCIATION, INC.

222 State Street, BOSTON, MASSACHUSETTS

Everything Guaranteed as Represented



FRENCH PROVINCIAL BUREAU  
**THE PEASANT SHOP**  
FRENCH PEASANT  
ANTIQUES  
BY CHARLES  
BOSTON  
MASS.

## ROSEWOOD

FOR SALE: One of two rosewood sets made by Belter for my family years ago. Sofa, high-backed armchair, low-backed armchair, two side chairs, and small chaise longue. Beautifully carved, original tapestry upholstery, fine condition.

L. D. BURTON

74 Broadway

NEW YORK CITY

## Goulding's Antique Shop

SOUTH SUDBURY, MASS.

On Concord Road, One-half mile off State Road

Telephone 60-3 :: Closed Sundays

Specializing in Early New England Furniture

Tall pine dresser, open shelves at top; corner cupboards; pine settle; old cloth loom; desks; chests of drawers; bureaus; tables; sets of chairs.

Everything Guaranteed as Represented



EARLY AMERICAN GLASS, FURNITURE, PRINTS

Blue Lafayette, De Witt Clinton, half-pint flask  
Blue green, violin Jenny Lind, pint flask  
Amber quart flask, Corn for the World  
Light yellow, grape and eagle, half-pint flask  
Grass green Albany pint flask

MARTHA MORGAN

847 Lexington Avenue, NEW YORK CITY

## IN PRINCETON

You will find many things worthy of your examination at *The Yellow House of the Archway*, such as a set of unusual Windsors, two fine tea tables, a very slender field bed, a complete tea set, and many other examples of the household goods of the Colonies, and of the early Republic. Of course, everything is warranted to be authentic.

GEORGE BATTEN 321 NASSAU STREET

On the Lincoln Highway

LOOK FOR THE ARCHWAY, I DO NOT DISPLAY A SIGN

IF you have homes, apartments, domiciles, places of security and rest for old and desirable ornaments and pieces of furniture, call at Ye Old Furniture Home 870 Mountain Avenue, Westfield, N. J.

PRICE IS OUR BEST SALESMAN

Ye Old Furniture Home

870 Mountain Avenue

WESTFIELD, N. J.

ANNOUNCING THE OPENING OF THE  
HISTORIC OLD

## REED MANSION

*Waldoboro, Maine*

Early American Furniture

Hooked Rugs :: Prints

## WARREN WESTON CREAMER

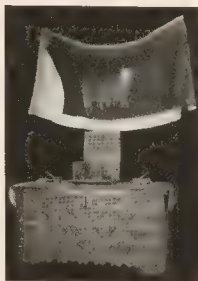
*On the Atlantic Highway between Bath and Rockland  
In Historic Waldoboro, Maine*

*Everything Guaranteed as Represented*

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Telephone WHITEHALL 1320



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REPRODUCTIONS

RARE FABRICS

MOROCCO LEATHERS AND

POTTERIES

WRITE FOR PRICES



1901-1911 Main Street

## DUTCH KAS

THIS is a fine seven-  
teenth century piece in  
oak whose massive dig-  
nity is relieved by excel-  
lently carved detail.

## CURIOSITY SHOP

W. H. WILKINSON, *Proprietor*

KANSAS CITY, MISSOURI

Four Blocks from Union Station  
*Everything Guaranteed as Represented*

## The BULLSEYE SHOP

*54 Church Street, Cambridge, Massachusetts*



LINEN : CHINA : GLASS : RUGS

MRS. PERCIVAL DOVE

## THE BLUE BOTTLE SHOP

*Announces its Removal to*

827 LANCASTER PIKE

BRYN MAWR, PENNSYLVANIA

where it will continue to  
show some very unusual

*Early American Antiques*

OUR stock is ever-changing. One  
shipment follows another so that  
you are always sure of finding here an  
unusually fine collection of furniture.  
At all times — desks, chairs, bureaus,  
clocks, tables, highboys, and the like  
— all genuine and attractively priced.

## M. C. MEADE

Wholesale — Importers to the Trade — Retail

Established 1904

662 Lexington Ave., NEW YORK CITY

BRANCH — 19 Prospect Place, Plainfield, N. J.



## BRIDGEWAY AUCTION COMPANY

has retired from the auction business and will  
hereafter conduct a Retail and Jobbing Shop of

## *Original Antiques*

at their old stand, where they will be pleased to  
have all interested in real antiques call at any  
time, as there are new lots coming in daily.

WE ASSURE YOU THAT PRICES WILL BE A TEMPTATION  
*We trust that we shall be favored with your future patronage*

## BRIDGEWAY ANTIQUE COMPANY

N. E. cor. 8th and Spring Garden Streets

PHILADELPHIA, PA.

FOR May I have a few mahog-  
any carved post bureaus;  
walnut armchairs, and sofa;  
mahogany card tables; spool bed.

*Everything crated free*

*Write me your wants*

## J. RAYMOND BLINN

18 LOCUST STREET, HAVERHILL, MASS.

*Everything Guaranteed as Represented*





## MARY LENT Antiques

9 EAST 8TH STREET  
NEW YORK

## Mrs. Mary D. Walker

One very fine set of fire irons: andirons, very handsome shovel, tongs, jamb hook, and black wire fender with brass top.

Several lime-green tumblers; some odd pieces of Lowestoft; and an old metal weathervane.

*Everything Guaranteed as Represented*

Front Street and Wareham Road, MARION, MASS.

## King Hooper Shop

73 CHESTNUT STREET :: BOSTON, MASS.

EARLY AMERICAN FURNITURE AND CONTEMPORARY DECORATIVE CRAFTS ON EXHIBITION AND FOR SALE.

FRANCES M. NICHOLS, *Manager*

Telephone HAYMARKET 0461



P. G. PLATT

## Genuine Antiques

LONG LANE

Wallingford, Pennsylvania

MARY M. PLATT

MAY — *And the year blossoms*

Bright vacation days ahead!  
Visions of prowlings through interesting antique shops!  
You should surely include

## The COLONIAL SHOP

22-24 NORTH WATER STREET, NEW BEDFORD, MASS.

*Located Diagonally across from the Whaling Museum  
in your summer itinerary*

Furniture to give the home that quaintness and atmosphere; china, glassware, silver, etc., to keep it company; pieces for the purse of moderate means; rarities for the collector; interesting pieces.

A miniature slant-front desk of pine; a country Chippendale chair of unusual design; another of quite different type; a child's early high-post crib, museum piece; a miniature six-board chest.

"Twin Gateway," almost into the village of Buzzards Bay, Cape Cod, will soon be open for the season, but the property is still for sale. Located on the main Cape Highway, ideally situated between the two Bays Buttermilk and Buzzards. Cape Cod house, small shop, garage, and plenty of land.

W. W. BENNETT, *Proprietor*



## MRS. SCHERNIKOW

ANTIQUE HOOKED RUGS

929 MADISON AVENUE NEW YORK CITY  
Telephone BUTTERFIELD 2557

## THE SHOP OF TREASURES

135 North Adams Street  
Green Bay  
Wisconsin

2806 Sheridan Road  
Chicago, Illinois  
Telephone Bittersweet 1068

We invite you to inspect our stock of American antiques, constantly changing and being restocked from original sources of supply.

Also our European treasures, collected by our discriminating European buyer and frequently coming in.

## LAWRENCE HYAMS & Co.

(Formerly with M. Stack & Co.)

*We have the Largest and Most Complete Stock of  
Antiques in Chicago*

AND THE MIDDLE WEST

Consisting of Early American, English, Italian and French periods of Dining, Bedroom, and Living Room Furniture; Pewter, Glass, Bric-a-Brac, Andirons, Staffordshire, Clocks, Hooked Rugs, Lamps, etc.

*Expert Refinishing and ReStoring.*

*Inspection Cordially Invited.*

643-645 SOUTH WABASH AVENUE, CHICAGO, ILL.  
Telephone WABASH 1722

## The LANCASTER ANTIQUE SHOP

25 Fayette Street, BOSTON

Telephone LIBERTY 8076

### A Shop Furnished Like a Home

MAY is the month to select furnishings for your summer home.

We have many pieces in maple and pine, particularly adapted to country houses. Also ladder-back chairs, quaint hooked rugs, old prints appropriately framed, fireplace accessories, lamps with shades, trays, glass, and odd individual pieces, all arranged as they would be in your own home.

*Everything Guaranteed as Represented*

### Illustrated

Italian chest of drawers, serpentine front, richly veneered in mahogany and tulip wood, with inlaid rosettes. Date c. 1780.

### Offering as Well

A selection of unusually quaint and attractive chintzes suitable for many purposes.



THOMAS & DAWSON

*Antiques . Interior Decorations*

39 FAYETTE STREET

Telephone LIBERTY 9322

*Everything Guaranteed as Represented*

BOSTON, MASSACHUSETTS

### When in "The Berkshires"

*visit*

G. & A. H. OSWALD'S  
ANTIQUE SHOP

11 LINDEN ST., PITTSFIELD, MASS.

*Near the Maplewood Hotel*

Sideboards, desks, tables, chairs, rockers, stools, clocks, mirrors. A good line of old glass and china. Currier & Ives and other old colored prints.

### Spinning Wheel Antique Shop

*In a Quaint Old House*

*On a Quaint Old Street*

A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

KATHERINE SPERRY LALLIE LEE KENNEDY

35 Fayette Street BEACH 1554 BOSTON, MASSACHUSETTS



More  
Mirrors  
added to a  
large collection



*The Old House*

WHITEMARSH, PA., on the BETHLEHEM, PIKE

*Two miles from Philadelphia City Line*

John M. Ash, Jr.

Pennsylvania Dutch Walnut Corner  
Cupboard—About 1720



Jacobean paneled front, butterfly shelves, spoon slots, round back, middle drawer, original brass H hinges, key-latch and beautiful escutcheons. Fine condition.

MANY OTHER GEMS—ORIGINAL AND GENUINE



BENJAMIN FRANKLIN ANTIQUE SHOP

1124 Pine Street, PHILADELPHIA, PA.

"The shop that guarantees."

### ARE YOU PLANNING AN AUCTION?

For many years now WM. K. MACKEY Co., Inc., have been the leading auctioneers in New England. They will be glad to consult with you regarding the holding of an auction sale anywhere in New England.

*Antique Sales a Specialty      Appraisal for all Purposes*

WM. K. MACKEY Co., INC.

*Auctioneers and Appraisers*

7 Bosworth Street (Telephone Liberty 3194) BOSTON, MASS.

### BERTHA B. HAMBLY

*Greycroft*

*Antique Furnishings for City  
and Country Homes*



Summer Address  
GREYCROFT  
MATUNUCK ROAD  
WAKEFIELD, R. I.

GREYCROFT  
224 WATERMAN STREET  
PROVIDENCE, R. I.  
Telephone ANGELL 3427

*Everything Guaranteed as Represented*



# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

**LOWESTOFT CHINA:** ship, eagle, Gabriel with horn, state seal, or blue and gold star decoration. Complete service or single pieces. No. 912.

**OPENING LARGE ANTIQUE SHOP** in middle West in June; what have you I can sell? Want furniture, chinaware, old glass, pewter, anything antique. Box 129, Station F., New York.

**BELLFLOWER GLASS** in plates, salts, tumblers, wine glasses, lamps and egg cups. Only perfect pieces. State price. Mrs. GEORGE W. DAVIS, 30 Lancaster Street, Albany, New York.

**STODDARD FLAG FLASK** marked *New Granite Glass Works, Stoddard, N. H.*; also quart Stoddard bottle with eagles or without eagles but lettered *Stoddard and Granite Glass*; also Stoddard bowl, pitcher, or other hollow ware. Send description and price. Will pay best prices. No. 906.

**EARLY PERFUME BOTTLES**, perfect condition only. Write exact description or send on approval. BRYANT N. HALIDAY, 60 East 67th Street, New York City.

**ANTIQUER FURNITURE** made originally for children's use; also old dolls. Send description including measurements, with price, to Box 15, Jaffrey, New Hampshire.

**CUP PLATES AND BOTTLES**, send price and description. GREY MANOR ANTIQUE SHOP, 343 West 1st Street, Dayton, Ohio.

**INDIAN TOMAHAWKS** or tomahawk pipes with brass, iron, or steel blades, in good condition, with handles. Send description. G. OWEN BONAWIT, 28 East 10th Street, New York City.

**THESE CURRIER PRINTS**, small folios: *Snow Bound; Ice Boat Racing; Partridge Shooting*, 1855; *Water Rail Shooting* 1855. Also lamps with colored bowls. JAMES J. O'HANLON, 1920 Holland Avenue, Utica, New York.

**OLD SILVER SPOONS** and other old silver. Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**CURRIER PRINTS:** Bought, sold, and exchanged. Also marked American pewter, and rare glass wanted. FRANCES EGGLESTON, 42 West Fifth Street, Oswego, New York.

## FOR SALE

**EARLY VISITORS TO WAKEFIELD ANTIQUES**, Boston Post Road, Westport, Connecticut, will be able to select the choicest of the large collection of authentic antiques gathered during the winter.

**ANTIQUER HOOKED RUGS:** Largest collection in Connecticut, at one-half usual retail prices. Authentic American antiques. Personal inspection invited. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**NOTE THESE DIRECTIONS:** Look for the Round Sign *Boston Post Road*, exactly two miles east of *Westport, Connecticut* Post Office. The Red Shop on the Hill. WAKEFIELD ANTIQUES. Visit or will enjoy this unique shop and its larger varied collection of Genuine Antiques.

**ANTIQUES THAT ARE ANTIQUES**, Miss JENNIE M. WISE, Seven Elms, 40 Church Street, Greenfield, Massachusetts. Formerly at Hyannis, Cape Cod, and 751 & 379 Boylston Street, Boston.

**PAIR OF WESTWARD HO COMPOTES**, \$28.00; pair of mahogany footstools, Hepplewhite feet, \$20; C. & I. print, *Boston Fire*, \$16; Spanish sampler, \$45. THE OLD COLEY COTTAGE, 23 Dove Street, Albany, New York.

**TERRY CLOCK**, cherry grandfather clock, \$100; 7 fine mahogany bureaus, from \$35 to \$85; mahogany acorn mirror, reeded posts; walnut and gilt mirror; pine corner closet, reeded pilaster, about 1760, cornice top, glass door, cut-out shelves; 6 other corner closets from \$25 to \$125; 2 stretcher tables, 6 Windsor chairs, and pewter dresser to match. ROY VAIL, Warwick, New York.

**FURNITURE AND CLOCKS**, DAVID HIESTAND'S FARM near Zionsville, Pennsylvania, one mile west of the State Road when going from Philadelphia toward Allentown.

**LANDING OF LAFAYETTE**, 3 perfect pieces, Clews mark: Soup tureen, tureen platter, meat platter. Price, \$300. FALKENBURY, Hillcrest Road, Hartsdale, New York.

**HOOKE RUGS**, assorted sizes and designs, bargains — do your own washing and repairing; two Empire mahogany glass door secretaries, perfect, \$65-\$75. Photographs. S. KIRK, 277 Dudley Street, Boston, Massachusetts.

**34-INCH CHERRY HIGHBOY** with two drawers, shell inlay; cherry swell front bureau; birch Governor Winthrop slant top desk. B. A. BLACK, 100 Summer Avenue, Reading, Massachusetts.

**BEAUTIFUL NAVAJO INDIAN RUGS**, Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

**ANTIQUER HOSPITAL**, expert repairing of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 576 Lexington Avenue, New York City.

**JETSAM:** Search for precious relics of the past of every description in one of London's old backwaters. JETSAM, 54 Kenway Road, Earl's Court, London, S. W., England.

**CUP PLATES**, Marbles Eagle 242 and 467; amber, dark green, gold, and violin flasks. McMurray's flask and bottle book for sale, with price list, clear pictures easy to find. W. E. McMURRAY, 343 West 1st Street, Dayton, Ohio.

**ITALIAN BRIDAL CHEST**, six drawers, 16th century, beautifully carved posts and drawer pulls; Windsor wagon seat, \$50; curly maple two-drawer stand, square legs, \$40; C. & I. *View on Lake George*, large folio, \$45; three Bohemian glass red bowl lamps, \$20 each; whale oil lamps, tall, \$35 a pair. R. W. TIFFANY, Cambridge, New York.

**JAPANESE HAND-CARVED DESK**, two chairs, and a love seat. Rare and unusual pieces, sold together or separately. Mrs. J. H. RUFFIN, 145 Cliff Avenue, Pelham, New York.

**FIVE PIECES BRETON FURNITURE** personally collected from private houses in France: Ecclesiastical carved dresser, appraised \$675; now \$500; two beautifully carved oak chests, \$475 and \$300, now \$200 and \$150; old carved narrow bench, \$150, now \$100; sideboard, three cupboards, \$350, now \$175. Crating at cost. Photographs supplied on responsible request. Mrs. BELLWORS ROBINSON, 85 Newbury Street, Boston, Massachusetts.

**MAHOGANY SLEIGH BED**, \$85; early oak Hepplewhite-type card table, \$75; half ship model, framed, \$75; pine dough trough, \$35; *Through to the Pacific*, C. & I., small, \$35; walnut spider-leg candle stand, \$15; cherry one drawer stand, \$6.00; pine blanket chest, no drawer, \$5.00; majolica water pitcher, \$3.00; several fine steel engravings, \$.75 and \$1.00 each. LOG CABIN ANTIQUES, Dundee, New York.

**AMERICAN PEWTER:** Porringer, 4 1/2 inches, marked I. G., \$50; bowl, 7 inches, marked T. D. B., eagle, \$35; covered pitcher, 10 1/2 inches, Boardman lion mark, \$250; teapots and lamps, marked, at \$25 each. THE COTTAGE ANTIQUE SHOP, 89 Cutter Mill Road, Great Neck, Long Island, New York.

**DEPENDABLE ANTIQUES:** Including furniture, glass, china, silver, brass, pewter, iron; rugs, shawls, hand-woven and embroidered articles. H. ANNIS SLAFER, 15 South Street, Belmont, New York. Southern Tier, Liberty Highway, Route Seventeen.

**HEPPLEWHITE TABLE:** Solid San Domingo mahogany, in three parts with round ends, 49 inches wide, 9 feet 9 inches long, center unit 5 feet 8 inches, with two drop leaves, beaded apron, fourteen legs. Price, \$400. A. F. AHLBERG & SONS, 533 Middletown Avenue, New Haven, Connecticut.

**GLASS SWAN SALT:** glass and china cup plates; Franklin mugs; Pennsylvania plaster animals; brass ladles; drop-leaf tables in cherry and walnut; pine corner cupboard. NORA LANDIS, 354 East Poplar Street, York, Pennsylvania.

**ANTIQUER PICTURE NAILS** with white, blue, green, and yellow crystal star centers. The kind that grandfathers used. \$3.00 per dozen. WILLIAM VAN RENNELAER ABDILL, Titusville, New Jersey.

**ANTIQUER JEWELRY**, distinctive and smart, guaranteed pieces. For particulars address Box 4035, Philadelphia, Pennsylvania.

**CUP PLATES:** Amber glass *Log Cabin, Barrel and Tree*, \$12; large head *Henry Clay* (hair scratch, does not mar), \$10; deep blue, \$8.00. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**MAHOGANY TABLE-DESK:** armchairs; rockers; sofas; curly maple and walnut chairs; drop-leaf tables; spool stands; blanket chests; melodeon; chests of drawers; rocking settles; post beds; cottage and day beds; Currier prints. Photographs, list. B. H. AMES, Johnsonburg, New York.

**ROSEWOOD STAND:** cherry stretcher table; Ontario Lake Scenery, Siam, Medina in light blue; one Syntax cup and saucer. E. O. SIMMONS, 529 S. Court Street, C. C. C. Highway, Medina, Ohio.

**SWELL-FRONT CHEST OF DRAWERS;** settees; tilt-top tables; cup plates; tallow candles; drop-leaf tables; Windsor chairs; four-poster canopy-top bed; either in the rough or finished. Write for prices and photographs. MARSHALL GEARHART, Vicksburg, Union County, Pennsylvania.

**GENERAL LINE OF ANTIQUES:** Unrestored mahogany and walnut furniture; vases; lamps; mirrors; various other interesting pieces to select from. Appointment only. Telephone Carrick 1270. 1706 Library Road, Pittsburgh, Pennsylvania.

**LARGE COLLECTION** of early American glass, principally three-mold, suitable for daily use; a few collectors pieces including cup plates; some other small antiques. JULIA T. DARLINGTON, LINDA H. HAINES, 326 North Church Street, West Chester, Pennsylvania. Telephone 1511.

**DARK BLUE SANDWICH SUGAR BOWL** and cup plates. Pittsburgh boat salt, bird salts; goblets; historical platters; stenciled porch settees and chairs; rose-back chairs in sets and singles; curly maple bed, stands and cupboard; sampler 1812; brass hearth pieces and bed warmers; solid brass mortar with glass pestle; painted bride box. CRAWFORD STUDIOS, Richmond, Indiana.

**LANDING OF GENERAL LAFAYETTE** vegetable dish by Clews, rich blue, height 3 inches, length 11 inches, \$75; six Lowestoft cups and saucers, pink, blue, and gold decorations, \$125; hutch table, refinished, \$90; wooden Indian weather vane, original condition, \$150; Wistarburg aquamarine pitcher, height 6 inches, spiral-ribbed globular body, high beaker neck, crimped handle, fire crack at base of handles, \$65. MARTHA MORAN, 847 Lexington Avenue, New York City.

**OLD COLORED GLASS PRISMS;** blue glass lamps; blue plates; colored and white Sandwich glass; old brass handles; old paper weights; cream color silk embroidered shawl; Godey prints. No. 913.

**FIVE DOLLARS EACH** for charming old silhouettes in the real old papier mâché frames is not dear, is it? Samplers over a hundred years old at the same price. Chinese Lowestoft teapots, perfect, at \$10; pink lustre; pewter; sporting prints; furniture — all at equally low prices at HIDDEN TREASURE, 14c Mason's Yard. Duke Street, Piccadilly, London, England.

**BLACKSTONE ANTIQUE SHOP:** Mahogany and walnut secretaries; bureau-secretary; clothes press; serving press; shaving stands; twelve lyre-back chairs; dolphin candlesticks. Box 29, Blackstone, Virginia.

**CHIPPENDALE,** Hepplewhite, and Sheraton-type chests; flasks; early lamps; glassware; pewter; china vases, etc. Priced reasonably, guaranteed genuine. Lists and photographs on request. GLOSSER & SMITH, Antiques, Diamond Square, West Williamsport, Pennsylvania.

**OPALESCENT SALT** marked *N. E. Glass Company, Boston*, \$30; Chippendale mirror with eagle, \$60; other very good ones with phoenix, inlay, etc.; nine-inch pewter plates, *Boardman*, each \$15. Write for list. PRENTICE, 241 West Water Street, Elmira, New York.

**AMBER SOUTH JERSEY PITCHER;** Stiegel flasks; historical bottles; cup plates; rare pair of Staffordshire whippet dogs; blue china. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

**CURLY AND PLAIN MAPLE duck-foot table;** cherry field bed with tester, fine turnings; three arm Windsor; marble and white opaque glass. ETHEL C. REMSEN, 3 Clark Street, Hudson Falls, New York.

**SALE AT COST:** Entire stock of early American furniture, china, glass, bedspreads, lamps and shades, during May, June and July to make room for a large shipment of French furniture. Nothing shipped on approval. List of furniture with prices sent on request. OLD FRANCE, INC., 150 South Street, Morristown, New Jersey.

**GENUINE SHERATON** slope-top mahogany desk, beautifully inlaid inside and out, old brasses, \$300; Sheraton china press, cherry, inlaid, eight-pane glass doors, beautiful, \$275; Hepplewhite sideboard, walnut, inlaid, old brasses, \$500; many other rare early pieces; Empire sofas, tables, etc. YE OLDE MAHOGANY SHOPPE, 1618 Church Street, Nashville, Tennessee.

**DRESDEN CHINA:** Six perfect dinner plates, *Meissen* mark, decoration floral sprays; two barley and hop wine glasses; corrugated silver spiral stems. No. 916.

**WILLIAM PENN'S DINING TABLE,** in museum Independence Hall four years, perfect condition, \$3,000. Complete history, papers, and photograph. No. 915.

**LOWESTOFT,** Rhode Island State coat of arms. Three soup plates, double blue border, blue and gold canopied shield in center containing gold initials *A. S.*, surmounted by small Rhode Island coat of arms in colors. Perfect condition. No. 914.

**BUILT IN EARLY 1700,** Gloucester, Massachusetts — 8 rooms, fireplaces, modern conveniences, one acre of land, well, barn, and beautiful water view — to be sold. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**WESTERN AND SOUTHERN DEALERS** will find Empire antiques at reasonable prices. Prices and pictures upon request — prompt service. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

**STODDARD FLAG FLASK,** \$50; Flora Temple, \$15; Jenny Lind, \$12; Keene Masonic, \$8.00. CLYDE C. BROWN, Franklin, New Hampshire.

**FINE ANTIQUE CIRCASSIAN RUG,** 7' 6" by 4' 5", value, \$1,000, rose predominating. K. M. OSGOOD, 238 Elmwood Avenue, Buffalo, New York.

**COLLECTOR GOING ABROAD** wishes to dispose of several pieces of early American furniture and bric-a-brac. List on application. HENRY B. CULVER, 149 East 45th Street, New York City.

**OAKEN COFFER,** carved and paneled, 17½ inches by 41¾ inches, antiquity guaranteed, part of private collection. Price, \$125. MARION DIMOND, 209 Park Street, Bridgeport, Connecticut.

**ANTIQUES:** Large stock of furniture, original or restored; rush seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

**VERY FINE FRANKLIN STOVE** at reasonable price. No. 907.

**THREE SECTION MOLD MUG** with handle, quilted and sunburst, in proof condition. A rare example. Price, \$185. No. 908.

**LOWESTOFT PLATTER,** 14½ inches by 12½ inches, dark blue armorial pattern; also Currier & Ives *Life of a Sportsman, Camping in the Woods*. No. 909.

**BRASS KNOCKER,** guaranteed original, weather vane; blue Staffordshire china; pair of clear glass lamps taken from an old house near Philadelphia. No. 911.

**SPANISH STRONG BOX** (caja de caudales) of the seventeenth century, oak and wrought iron bands and studs, secret sliding panels, very beautiful piece, a marvel of locksmith's art. Description and photographs. H. V. GROSCH CO., Box 45, San Juan, Porto Rico.

**TRIPLE SET OF MAHOGANY** inlaid Hepplewhite dining tables; walnut gateleg table; seven-spindle, comb-back Windsor chair; mahogany Duncan Phyfe drop-leaf table; unusual twin's high chair — above articles are in the rough. Ball and claw walnut highboy; cabriole leg tables; desks; chairs; and numerous other bargains in china, glass, prints, quilts, samplers, pewter, and hooked rugs for the discriminating buyer. The largest general line in southern Pennsylvania. Dealers welcome. STONY BATTER ANTIQUE EXCHANGE, INC., North Second Street, Chambersburg, Pennsylvania.

**PRIVATE SALE:** Beginning May 15, 1927, I shall dispose of my household furnishings — modern and antique (family pedigree) pieces — including many crude and curious articles suitable for furnishing old American houses in pre-Revolutionary War style. Tourists Invited. Donor of Copp Collection to Smithsonian Institution, Washington. JOHN BRENTON COPP (Opposite Mystic Library), Mystic, Connecticut.

**MRS. WILLIAM H. BLOUNT** announces the opening of a newly arranged and most attractive Antique Shop showing many quaint things and much old glass. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Opposite the Common.

**OLD PATCHWORK QUILTS:** 5 bed quilts about 100 years old, in perfect condition. Send for full description and prices, which are reasonable. OSTRANDER, 18 East 18th Street, New York City.

**WALNUT DESK;** mahogany secretary; walnut trundle bed; small pine stretcher table with drawer; and other pieces. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**HEAR YE! HEAR YE!** Last call for the big auction in quaint old York. Monday, May ninth, at HOWARDS OF YORK, 1243 East Market Street (on Lincoln Highway), York, Pennsylvania.

**AUNT LYDIA'S ATTIC:** Come and rummage Tuesday, Thursday, or Saturday afternoon or by appointment. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts. Telephone Center Newton 0691.

**CHOICE MAHOGANY SLEIGH BED;** fine paneled walnut Pennsylvania wardrobe; mahogany Empire sofa-table; late Sheraton bureau, mahogany front. No. 917.

**COLLECTION OF AMERICANA** suitable for small dealer starting business. Complete assortment of glass; china; pewter; furniture; mirrors; rugs; coverlets; etc. No. 919.

**TWO TIP TABLES,** bird cage swivel tops, one cherry, 36 inches, \$110; Lowestoft bowl, animal design, 9 inches, all perfect. No. 910.

**ANTIQUES CAN STILL BE** obtained in Pennsylvania at reasonable prices. Send for my latest list and be convinced. ARTHUR E. FEEMAN, R. R. 7, Lebanon, Pennsylvania.

**PAIR OF SHERATON TRANSITION CHAIRS;** high Windsor weaver's stool; Sandwich glass candelabra; 25-inch burled bowl; pierced brass fender. WILLIAM A. DICK, JR., 2015 Penn Avenue, Wilkinsburg, Pennsylvania.

**FRANKLIN STOVE,** small, perfect, brass trim, \$50; pair of Flemish-type side chairs, good turnings and carving, \$200; large rosewood sofa, nicely carved, \$250. H. V. BUTTON, Watford, New York.

**BATTERSEA PATCH BOX,** \$25; bell pulls, needlework, beads, \$10; four Bunker Hill cup plates, \$16; six before and after marriage cup plates, \$20; grandfather clock, 8 feet 6 inches; scroll top, brass eagle, finials, \$400; set of 4 bridal buttons, \$8.50; small paper weight, pansy, \$10; glass lamp, blue bowl, white base, \$10. KERNS ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

**SEVERAL CHOICE CHIPPENDALE** and Queen Anne armchairs; also collection of pewter. Box 108, Norwich, Connecticut.

**ANTIQUE HOMESTEAD,** Orange County, New York. Eleven room house, 4 ancient fireplaces, cranes and Dutch ovens, some flagstone floors and other old time features on a 214 acre paying farm. Private lake, bass and pickerel fishing. Farmer's cottage and improved farm buildings. Ideal setting and scenery. Concrete roads. Box 121, Westtown, New York.

**OLD SPANISH EARTHEN OIL JAR,** about five feet high and four feet in diameter, unusual antique garden or interior court decoration. No. 918.



**HADLEY TWO-DRAWER CHEST:** fine tavern table; Hitchcock settee, all original; Hitchcock bench, redecorated; American and other pewter, 400 pieces; early books, documents, sheet music. Tell us your wants. **FRANK AND HELEN MAC CARTHY**, Cheshire, Connecticut.

**EARLY AMERICAN ANTIQUES** in cherry, pine, curly maple, and mahogany; cherry chest beautifully inlaid; rare curly maple pieces. **BLUE HOLE ANTIQUE SHOP**, Castalia, near Sandusky, Ohio.

**EARLY AMERICAN POTTERY:** A collection of choice pieces is offered for sale and will be shown by appointment to those seriously interested. Included is a very fine South Amboy crock inscribed and dated 1807. **WILLIAM H. B. COOPER**, 361 Carlton Avenue, Brooklyn, New York.

**LARGE COLLECTION** of antiques of all kinds, including some fine Empire furniture. When you visit Manchester, New Hampshire, call at **SPIROUS DOUVLIS ANTIQUE SHOP**, 184 Chestnut Street.

**ONE ENGLISH WALNUT** and one maple high-boy; two maple lowboys; red glass decanter and vases; banjo clock and many other choice antiques. **NEW ENGLAND ANTIQUE SHOP**, Brewer, Maine.

**CHIPPENDALE MIRRORS;** furniture; clocks; china; glass; colored glass; prints; samplers; bottles; lamps; pottery; quilts. Everything original and guaranteed. **Mrs. J. M. SMITH**, Highland Avenue, North Wales, Pennsylvania.

## OLD & RARE BOOKS

*Prints, maps, autographs, pictures, stamps and the like*

Growth of the Clearing House Section of **ANTIQUES** has suggested the advisability of making such subdivisions as would facilitate ready reference. Advertisements of old and rare books, maps, autographs, prints, pictures, stamps, and the like will, therefore henceforth

be segregated in a special department. But the rate for such advertisements will be the same as the Clearing House rate; namely, 15 cents per word; minimum charge of \$3.00. Advertisements must be paid for when submitted.

### WANTED

**CURRIER PRINTS OF PRESIDENTS** John Adams and John Quincy Adams, framed or unframed. State condition and price of either or both. **H. W. THORNTON**, Lancaster, Pennsylvania.

**I WILL BUY OLD PAMPHLETS,** broadsides, pictures, books, letters, stamps. Send for free booklet of items wanted. **G. A. JACKSON**, 20 Pemberton Square, Boston, Massachusetts.

**PAMPHLETS AND BOOKS** relating to Indians, California, western states, the American Revolution, travels; also printed single sheets, old newspapers; almanacs; primers, etc., wanted. Cash by return mail. **CHARLES F. HEARTMAN**, Metuchen, New Jersey.

**COLLECTOR WANTS** old U. S. A. and Confederate stamps for private collection, especially letters. **JAMES HARDY**, 4811 Kenwood Avenue, Chicago, Illinois.

**STAMPS:** Highest prices paid for United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. **F. E. ATWOOD**, 683 Atlantic Avenue, Boston, Massachusetts.

### FOR SALE

**FOR GENUINE BAXTER** and **Le Blond** prints, consult **C. SPEAKE**, 19 Balham Park Road, London, S. W. 12, England. All prints sold guaranteed genuine. Lowest prices, lists free.

**CURRIER VALUES.** Why guess? Get standard quotations, 25 cents each picture. Send description and stamped envelope. **ERNEST COUNTRYMAN**, 1450 S. State Street, Syracuse, New York.

**N. CURRIER PRINT, Wild Duck Shooting**, dated 1854, in perfect condition. **Mrs. M. S. SWEET**, Box 91, Minden, Nevada.

**CURRIER & IVES** *Winter Morning* 1861, medium, *Winter Morning in the Country* 1873, small, *Holy Cross Abbey on the Luir*, small, *Wild Duck Shooting on the Wing* 1870, small, rare. Best offers. **WALDO LUICK**, Ann Arbor, Michigan.

**EXTRA COPIES OF ANTIQUES**, make me an offer. For 1923: April, July, September, October, December. For 1924: Complete except January. For 1925: Complete except July and November. For 1926: Complete except April, May, June, October. **Mrs. DALLAS SCARBOROUGH**, Box 608, Abilene, Texas.

**TO COLLECTORS OF ANTIQUES:** I have an old daguerreotype, *Death-mask of Napoleon*. Only two in existence. Worth \$1,000. Will sacrifice. **J. B.**, Box 37, Cedar Key, Florida.

**AUTOGRAPHS OF FAMOUS PEOPLE** bought and sold. Free weekly lists on request. **ADELINE ROBERTS**, 51 West 49th Street, New York City.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display column.

### CONNECTICUT

\***DARIEN:** MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.

**GREENWICH:** THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road and Maher Avenue.

#### NEW HAVEN:

MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.

\*THE SUNRISE SHOP, 148 York Street.

#### NEW LONDON:

\*THE SNUG HARBOR ANTIQUE SHOP, 425 Main Street.

THOMAS T. WETMORE, 447 Bank Street.

\***PLAINVILLE:** MORRIS BERRY, 80 E. Main Street.

**RIDGEFIELD:** THE NOOK, Norwalk Road.

\***SOUND BEACH:** D. A. BERNSTEIN, Adams Corner Post Road.

**WESTPORT:** WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

\***WEST HAVEN:** MARIE GOVIN ARMSTRONG, 277 Elm Street.

### ILLINOIS

#### CHICAGO:

\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.

\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.

**DECATUR:** RAINEY FARM ANTIQUES, Mrs. JOHN C. RAINEY, Bloomington Road. General line.

\***GLENCOE:** FAIR OAKS, 615 Greenleaf Avenue.

### IOWA

**OTTUMWA:** ANTIQUE SHOP, Mrs. D. C. BROCKMAN, 132 West Fifth Street.

### MAINE

**BANGOR:** THE THREE GABLES, 204 Broadway. **BREWER:** NEW ENGLAND ANTIQUE SHOP, 24 State Street.

\***OGUNQUIT:** SHOP OF THE TWO YOUNG MEN.

**PORTLAND:** CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.

#### ROCKLAND:

\*COBB-DAVIS, INC.

\*DAVID RUBENSTEIN, 63 Park Street.

\***WALDBORO:** WARREN WESTON CREAMER.

### MARYLAND

\***BALTIMORE:** THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

\***ACCORD:** QUEEN ANNE COTTAGE, KATRINA KIPPER.

\***AUBURNDALE:** WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.

#### BOSTON:

\*NORMAN R. ADAMS, 136 Charles Street.

\*BOSTON ANTIQUE SHOP, 59 Beacon Street.

\*LEON DAVID, 80 Charles Street.

\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.

\*HENRY J. FITZGERALD, 81 Charles Street.

\*FLAYDERMAN & KAUFMAN, 68 Charles Street.

\*GEORGE C. GEBELEIN, 79 Chestnut Street. Old silver.

\*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.

\*HICKS GALLERY, 18 Fayette Street.

\*KING HOOPER SHOP, 73 Chestnut Street.

\*E. C. HOWE, 73 Newbury Street.

\*JORDAN MARSH CO., Washington Street.

\*LOUIS JOSEPH, 381 Boylston Street.

\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.

\*A. LUALDI, INC., 11-13 Newbury Street.

\*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.

\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.

\*OLD ENGLISH GALLERY, 88 Chestnut Street.

\*OX BOW ANTIQUE SHOP, 130 Charles Street.

\*THE PEASANT SHOP, 81 Charles Street.

\*I. SACK, 85 Charles Street.

\*SHREVE, CRUMP & LOW, 147 Tremont Street.

\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.

\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.

\*THOMAS & DAWSON, 39 Fayette Street.

\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.

\*ROBERT C. VOSE GALLERIES, 559 Boylston Street.

\*YACOBAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.

\*BROOKLINE: H. SACKS & SONS, 62-64 Harvard Street.

#### CAMBRIDGE:

\*THE BULLSEYE SHOP, 54 Church Street.

- HARRIET WELLES CAPRON, 25 Avon Street.  
General line.
- \*WORCESTER BROS., 23 Brattle Street.
- \*CHATHAM: THE TREASURE SHOP, HELEN TRAYES.
- \*CONCORD: THE CHEST, Lexington Road.
- DEDHAM: LOUISE L. DEAN, 293 Walnut Street.
- \*EAST GLOUCESTER: WAYSIDE ANTIQUE SHOP, 262 East Main Street.
- \*EAST SANDWICH: EUGENIE HATCH, Twin Gables.
- \*EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.
- \*EAST WAREHAM: W. W. BENNETT, Twin Gate-way.
- FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.
- \*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.
- GLOUCESTER:  
LITTLE RIVER ANTIQUE SHOP, ANNIE L. WOODSIDE, Woodward Avenue.  
\*F. C. POOLE, Bond's Hill.
- HAVERHILL:  
\*J. RAYMOND BLINN, 18 Locust Street.  
\*W. B. SPAULDING, 17 Walnut Street.
- HYANNIS:  
\*H. STONE'S ANTIQUE SHOP.  
\*THE TREASURE SHOP, HELEN TRAYES.
- \*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.
- \*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.
- \*MANSFIELD: HEARTSIDE ASSOCIATES, INC.
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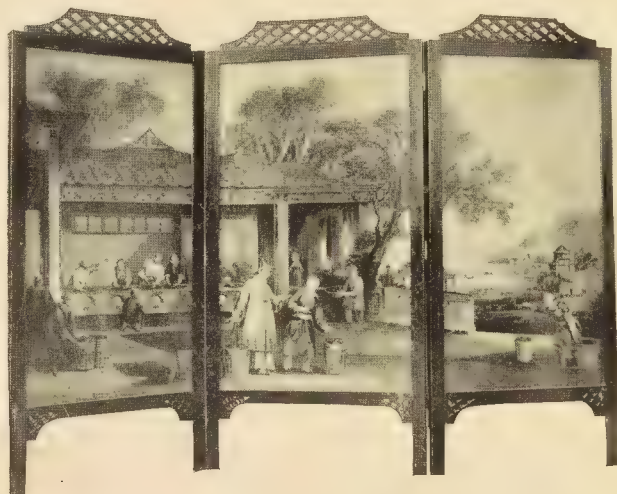
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# ANTIQUES

*A MONTHLY MAGAZINE*



JUNE, 1927

50 CENTS



**T**WENTY-FIVE years ago there were only about one thousand buyers of American antiques in the whole United States. Today there are at least one hundred thousand buyers of Americana. Out of every one hundred buyers there are less than ten per cent who would pay the price for a genuine American antique.

As a rule people who buy "made over" pieces either know what they are buying or do not want to know. The antique business is not different from any other business. The problem of getting genuine antiques is no problem if one is willing to pay the price.

The following points may be of interest:

1. Never try to beat an antique dealer.
2. Remember that a dealer knows more about his own merchandise than you do.
3. Treat the dealer right and you will be treated right in return.
4. Molasses catches more flies than vinegar.
5. The friendship of a good dealer is a valuable asset to a collector.
6. Bargains in antiques are sometimes fatal.
7. If you desire a genuine piece, ask for it by name and be willing to pay for it.
8. If you want preference, put yourself on the preferred list.
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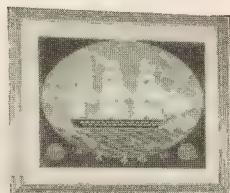
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When found original handles had been replaced  
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*Unusual opportunities  
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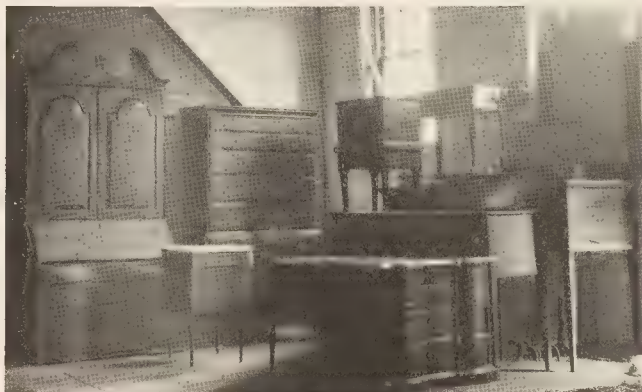
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Summer is the off season in New York for dealers in antiques. Business is frankly very slow and continues so until the fall. Overhead, unfortunately, goes on. To stimulate trade this summer we are going to offer our collections at greatly reduced prices. Those who come to New York during the next few months will find that they can buy here at great advantage. We have six floors devoted entirely to furniture, prints, glass, pewter, china and the like.

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CANDLESTICKS : OLD FRAMED SAMPLER



ILLUSTRATED  
*At Left:* A GROUP OF GENUINELY OLD  
FLUID LAMPS.

*Below:* TWO QUEEN ANNE CHAIRS  
IN MAHOGANY. ORIGINAL  
CONDITION.



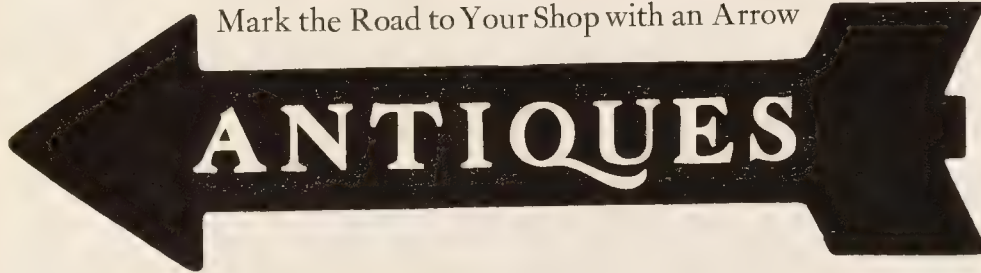
THE pieces illustrated are but samples of the high quality of our antiques. We have a fine collection of early American furniture in the styles of Chippendale, Sheraton and Queen Anne—in pine, maple, mahogany and walnut. We also have a fine assortment of hooked rugs, crockery, and old prints.

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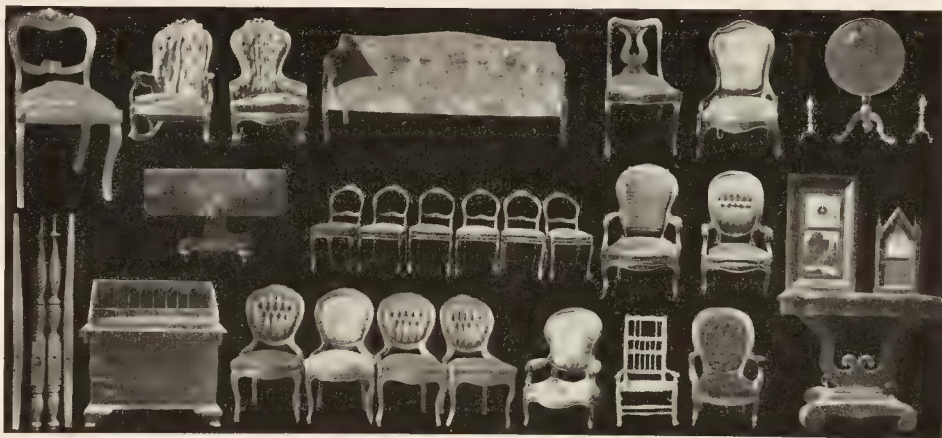
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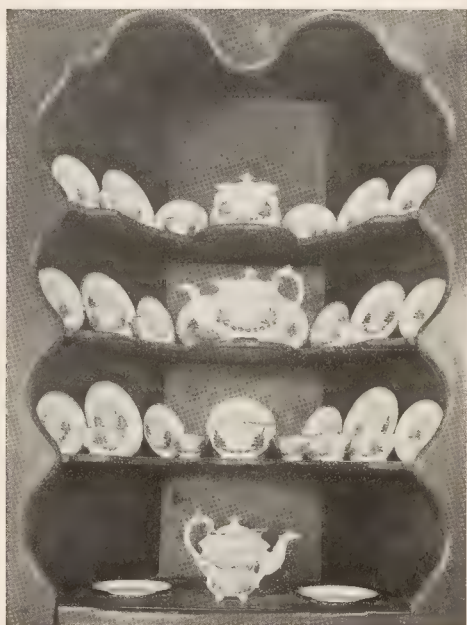
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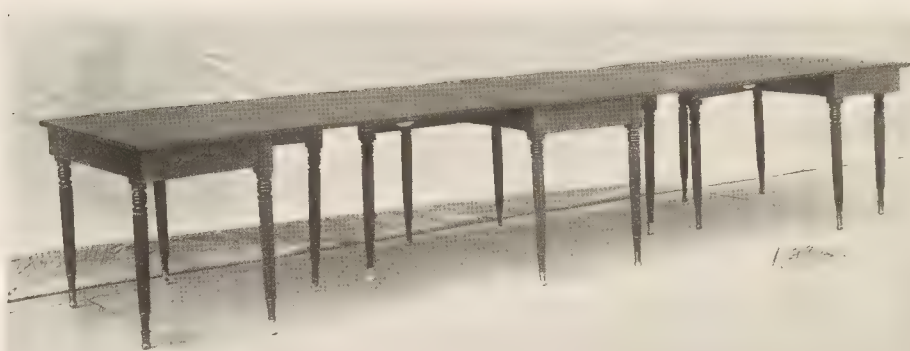
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ONE OF A SET OF EIGHT CHIPPENDALE MAHOGANY SIDE CHAIRS, BACKS HAVING VASE SPLAT OF GOTHIC INFLUENCE. THE SEAT IS UPHOLSTERED IN MULBERRY STRIPED HORSEHAIR.

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# Antiques in Preston

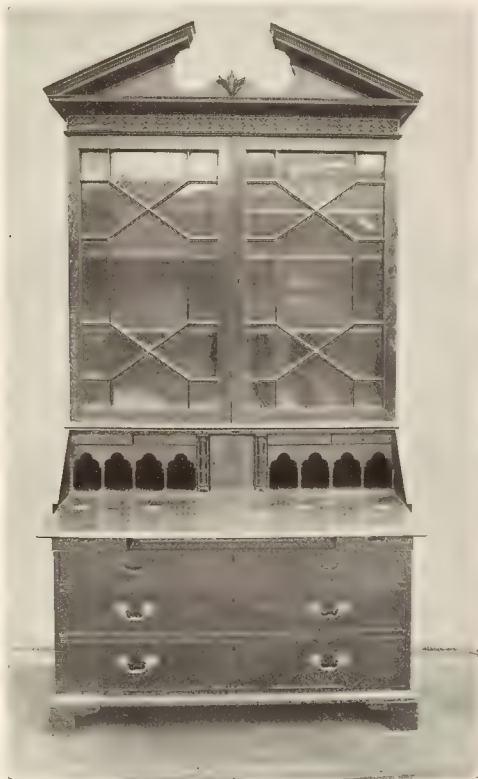
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PRESTON is one of the most interesting and accessible old towns in England. On the main line to the Lakes and Scotland, it is only FOUR HOURS from LONDON and ONE HOUR from LIVERPOOL, MANCHESTER or CHESTER.

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Plain and colored Bristol finger bowls, wine glasses, decanters, creamers, vases, and bottles.

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THREE OF THESE BEAUTIFUL SHERATON CHAIRS

*We Have Secured a Few Good Things  
During the Past Month*

Here's a partial list:

- A fine glass-top three-drawer Mahogany Sheraton Secretary.
- A Cherry Lowboy with claw and ball feet and fan drawer, in original condition.
- Three dainty and delicate Sheraton Chairs with unusual backs.
- A curly maple Connecticut Shelf Clock with old picture.
- A three-piece Girandole Set with Indian figure and all old prisms.
- A fine Maple Flat-top Highboy with carved fan and dentil molding.
- A Birch Field Bed, reeded foot posts, all parts original.
- A Maple Gateleg Table, very fine turnings.
- A crystal six-light Chandelier with beautiful prisms, small size.
- A set of 12 Old Rum Bottles in smoky green glass, in original case, they could a tale unfold.
- A fine Phyfe-type Sofa Table, small size.
- An old Model of a Clipper Ship in excellent condition, etc.

A list of our stock would fill ANTIQUES from cover to cover, so to give the other fellows a chance, we are not going to put it all in this issue. Keep your eye on our advertisements. Always something good to offer.



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located in the center of the Finger Lakes Region at  
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3. Corner Chair with fine bulbous turnings.
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10. Pair of Pewter Candlesticks, 8 inches high, fine condition.

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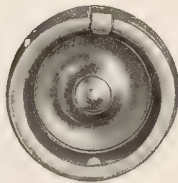
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### ILLUSTRATED

#### Left to Right

- Brace-back Windsor armchair.
- Slat-back armchair, four slats, sausage turnings.
- Satinwood-front mahogany bureau in original condition.
- One horn lantern; one bull's-eye lantern, very rare; two small mugs; one strawberry teapot; one unusual Lowestoft teapot with fluting; gold lustre pitcher with green band and flower decoration, very rare. All pieces in perfect condition.
- Very early carved-top banister armchair.
- One of a set of five curly maple chairs.

ELMER C. HOWE \* \* 73 Newbury Street, BOSTON, MASSACHUSETTS  
THE OLD COUNTRY STORE, OUR MARBLEHEAD SHOP, WILL REOPEN JUNE 1st



**B**ECAUSE of the great number of pieces which I have on hand for June I will list only a few of them in this limited space. Illustrated are some of the different types of chairs. If you will send me a list of the pieces you are looking for, I will send you photographs that will enable you to order intelligently by mail. Here are some of the things on hand for June:

Spool beds, \$12.50; post beds in exact pairs cut to any width, \$35; tall reeded ones, \$50; grape carved side chairs, \$7, singly or in sets of 4 or 6; mahogany slip-seat, fiddle-back side chairs, \$75 for set of 6, odd ones and in pairs, \$10 each; rose carved side chairs, \$10; armchairs, rose and grape carvings, \$35; lady chairs, \$25, sofas to match, \$25 and \$35; center-base card tables in mahogany and walnut, \$35; harp base, \$40; scroll-front and pillar-post bureaux, \$25; warming pans, \$8; pewter teapots, \$5; brass andirons, \$15 and \$20, iron ones, \$4 to \$10; center-base dining tables, 44 by 45 inches, \$50; a lot of three-slat-back chairs with new rush seats, \$7.50 each, singly or in sets of 6 or more; ogee mirror frames, all sizes, \$6 to \$20; picture and Chippendale mirrors at right prices.



Prices Strictly Wholesale

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This includes insurance (all risks) and expert packing. Freight and consular documents attended to. Dealers' enquiries especially invited. Inspect my stock of antiques when visiting England.



ILLUSTRATED: *Left to Right*—Chippendale-period mahogany tallboy or chest-on-chest, in good condition throughout, 3 feet 6 inches wide; Sheraton-period mahogany sofa or settee, in good original condition, 6 feet long—3 others in stock; late Sheraton-period mahogany breakfast table with tip top and reeded edges, fine color and condition, 4 feet 8 inches by 3 feet 8 inches—8 others similar; Sheraton-period mahogany banquet table with loose center leaves, in good original condition, length when open full, 9 feet 6 inches, width 4 feet—have 3 others in stock; Sheraton-period mahogany wingchair in good original condition throughout.

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(Member of British Antique Dealers' Association)

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THE charm and grace of Queen Anne furniture is exemplified in the love seat pictured above. It is of walnut. The needlework is in splendid condition, the colors are browns, blues and greens, which have been toned down by age to the lovely softness and mellowness which age alone can give.

It is now in my Galleries together with other fine furniture of the Queen Anne Period.



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guarantee*

*Antiques  
priced most  
moderately*

# ANTIQUES

Vol. XI

JUNE, 1927

No. 6

There was a time when the idea of purchasing antiques by mail would have seemed absurdly impossible. Today it is a matter of daily occurrence.

Two influences have accomplished this result. In the first place, improved photography and autographically accurate engraving have facilitated judgment as to the style and quality of the pictured example. In the second place, the standards of responsible dealers in the antique business have been steadily rising during the past few years until they

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are fully on a par with standards in other mercantile undertakings.

It is, of course, true that opinion, differentiated from provable certainty, counts more heavily in judging antiques than in judging some other wares. ANTIQUES is happy to report, however, that a great amount of mail-order business is transacted between its advertisers and its readers to the satisfaction of both parties.

When misunderstandings have arisen, the magazine has usually been able to assist in arranging amicable adjustment.

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*Left to Right:*

Five brass door knockers, upper right and lower left unusual. *On the table:* Large perforated lantern, note date 1818; three pipe boxes, two cherry, one pine; fine pair of pipe tongs, scrolled handle with tamper. *Below the table:* Choice pair of hand forged iron and irons; hand-wrought iron knocker with scalloped edge plate, knocker also serves to lift latch, and is attached to a piece of the old door on which it hung. *To the right:* rare trestle-foot candle stand with iron candlesticks. I do not find one like this illustrated in any of the books.

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#### MOTIFS OF PENNSYLVANIA GERMAN DECORATION

I. Panel from a chest, signed by John Seltzer, now in the Pennsylvania Museum.

II. Panel from a chest, signed by Christian Selzer (1795). This was shown, in black and white, on the cover of *ANTIQUES* for April.

III. Panel from a chest, signed by Johann Rank, formerly owned by Clarence W. Brazer.  
Color drawings by Esther Stevens Fraser.

Monochrome drawings are based on designs occurring on earthenware pictured in Barber's *Tulip Ware*.

a. From a sgraffito plate of 1789.

b. From a sgraffito dish of 1823.

c. From a pie plate of 1826.

These adaptations, which vary the proportions but not the details of the originals, are by Dorothy Miller Thormin. See the article, *Pennsylvania German Dower Chests* in this number.

# ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND  
INTEREST IN *TIMES PAST* & IN THE  
ARTICLES OF DAILY USE & ADORNMENT  
DEvised BY THE FOREFATHERS

Volume XI

JUNE, 1927

Number 6

## The Editor's Attic

### *The Cover*

THE handsome roundabout mahogany chair, shown on this month's cover, is from the collection of Howard Reifsnnyder of Philadelphia. For some time past it has been exhibited at the Mount Pleasant Mansion in Fairmount Park. Uncommon features of this chair are its perfect sector form, the depth of the seat rail, the knuckle finial of the arm—like that of a Windsor chair—and the broad, quaintly shaped splats, each pierced with a heart. Believed to have been made in Philadelphia, the chair is, without much doubt, from the general neighborhood of the Quaker city. That it bears the marks of German or Dutch influence, few will deny. The photograph is by Dillon.

### *Filial Piety and Native Thrift*

THE seeds of Victorianism are, at times, discernable in the design of an earlier period. They are clearly evident in the silver hot-milk pitcher here reproduced—with its uncompromising cylindricality of form, its ungenerous nose, its four-square handle, and its mechanically wriggled decoration. Only the well engraved crest, dedicated to *strength and loyalty*, confidently bespeaks the fine Georgian tradition in a work whose Georgian affiliations are evidenced by the inscribed date, 1808. Curiously enough, the collections of the New Hampshire Historical Society, at Concord, include a Paul Revere tankard of similar awkwardness in contour of vessel and in form of handle.

But it is not as an occasion for citing resemblances that the pitcher of the Attic's present concern is now illustrated. The piece is primarily notable as a permanent witness to a compromise between conscience and penuriousness, so happily arranged as to offer shining example to all persons who would not too inconveniently tread the path of virtue.

The facts are revealed in the inscription, fully, but not too conspicuously, spread upon the bottom of this singular monument. It would appear that, on the death of his

mother, in January, 1793, John Ferguson, of Edinburgh, discovered in the departed lady's pocket a substantial sum of money. In 1808, after fifteen years of who knows what anguished struggle, the bereaved son brought himself to the point of expending his find for the making and inscribing of a silver pitcher, whose thrifty reticence of elaboration seems to imply an exactly calculated and carefully prearranged price.

Where, during the lapse of time between rifling his angel mother's poke and modestly memorializing the occurrence, George secreted the maternal fund, the world will never learn. He may have treasured the money intact—tidily wrapped in a napkin; he may have sent it forth to the



SCOTCH SILVER PITCHER OF 1808



market place to enlist other bright recruits for his standing exchequer. Whatever the case, it may be remarked that, if kept in constant action at six per cent for fifteen years, the posthumous pick of the pocket would have slightly more than doubled in value. Thus by skilful management might a canny financier at one and the same time serve the outward requirements of filial piety and the inner insistences of a saving disposition.

For photographs of the pitcher under discussion and of its inscription, the Attic is indebted to the insight as well as the generosity of Hunter Wykes, of New York. The pitcher itself is now one of the most highly ethical, if not aesthetic, enrichments of a collection of Georgian silver recently presented by R. T. Crane, Jr., of Chicago, to the Brook Club of New York. In the same group, formerly owned by Mr. Wykes, is the fine mug from the Garland collection, which appeared in the August, 1926, number of *ANTIQUES*.

### *When Shadows Fall*

THE difference between a silhouette desirable primarily because of personal associations, and a silhouette whose intrinsic quality — without regard to other considerations — makes it well worth having is brilliantly demonstrated in two portraits which Mrs. R. H. Oveson, of Southborough, Massachusetts, has permitted the Attic to photograph.

The first of these, here reproduced (*left*), is said to have been cut by Master Hanks, July 14, 1828. It presents the schoolboy profile of William F. Robinson. In this we have a piece of straight scissor work, in which the portrait is cut from black paper and pasted on a white ground. No doubt it traces, accurately enough, the immature lineaments of a lad of thirteen years. It, however, lacks the distinction enjoyed by an earlier silhouette, that of Horatio Robinson, William's brother, whose profile, cut in 1807 by the Bache patent method, is reproduced at the right.

The superiority of this second silhouette is by no means a mere fanciful assumption based on the appeal of baby features and the slight penciling of curling hair about the head. It is the evident result of exceptionally well controlled line, whose sharpness at one point and softness at another, and whose crispness and decision in giving the form of the juvenile skull, not only constitute elements of abstract beauty, but give to the flat shade a tactile appeal that is the artistic equivalent of life.\*

### *What is Silhouette Goodness?*

It is quality of line that, primarily, marks the difference between a fine silhouette and one not so fine. If the history of the shadow art were critically rewritten, with this linear standard chiefly in mind, a considerable revision of

present judgments might result. Certainly Edouart would be removed from his high pedestal in favor of some less prolific master.

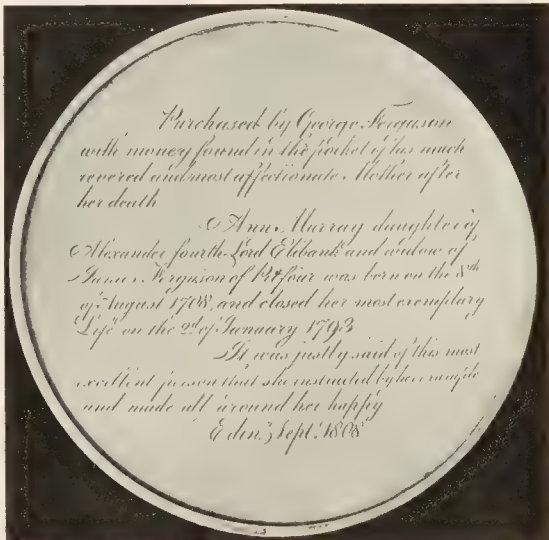
The primacy of Edouart, indeed, in the estimation of the American public is due not so much to the quality of his work, as to his painstaking clerical accuracy. He was favored with opportunity to reproduce the shades of a goodly proportion of Americans, great and near great. He had the foresight to preserve duplicates of virtually all his cuttings, together with copious notes concerning their subjects. Thus he has become a kind of pivot upon which turns the whole subject of silhouettes, at least in so far as America is concerned.

Edouart was a competent master in his field; his characterization is excellent, and his feeling for structure adequate; but he is seldom brilliant and almost never exquisite in performance. His impressiveness is, on the whole, a quantitative result of tireless industry rather than the qualitative consequence of an instinctive feeling for the relative scale of masses in outline.

### *A Pedagogical Pilgrimage*

To return now to human considerations and to the rescue of the young Robinsons, who have been left temporarily stranded during the Attic's critical detour. Both the boys attended Harvard. The older one graduated in 1823 from the Medical School, where he was one of eighty-four aspiring young doctors in the entire institution. The other graduated from the Liberal Arts department of the University in 1836. The class numbered forty-seven men.

A *University Catalogue* of the period contains — after the manner of such catalogues — an optimistic estimate of necessary undergraduate expenditures in behalf of living and learning. From this we discover that, in the thirties, the price of washing "varies between \$3.00 and



INSCRIPTION ON THE BOTTOM OF THE PITCHER

\*Concerning Master Hanks, Salem silhouettist, see *ANTIQUES*, Vol. VIII, p. 341. Hanks was a follower of Hubbard, and himself a skilled cutter. His fully identified works are scarce. The present portrait is not signed, but family records in this instance appear to be reliable. Bache is likewise discussed in *ANTIQUES*, Vol. VIII, p. 87.

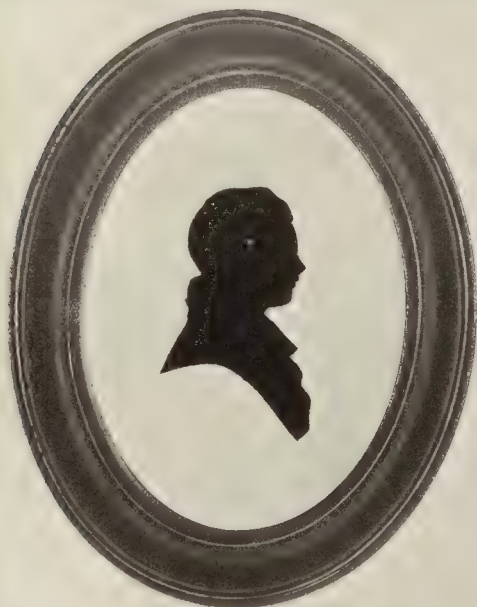


Fig. 1—SILHOUETTE BY MASTER HANKS

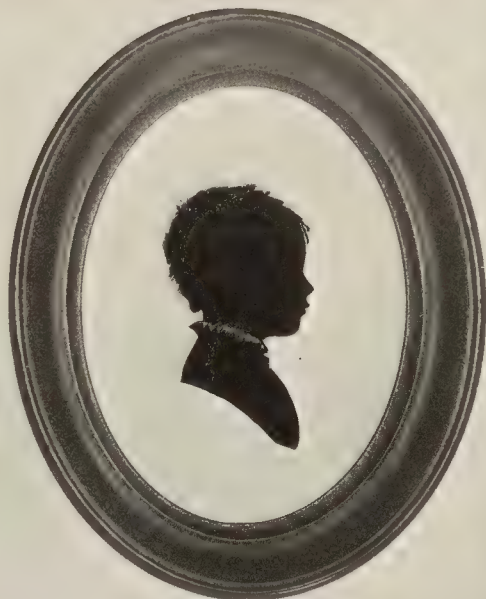


Fig. 2—SILHOUETTE BY BACHE'S PATENT

\$4.00 per quarter; while unsawed wood is usually obtainable from the country at \$6.00 per cord."

An aristocratic and expensively luxurious place, the Harvard of those days! Some sixty years later — despite rising costs and consequently shrinking dollars — according to Attic records, the women of the New Hampshire countryside used to set a figure of twenty-five cents per bag for subjecting student washables to contact with suds and hot iron. And they raised large families of children for the express purpose of serving as messengers twixt tubs and dormitory. Few undergraduates of that day esteemed less than a two weeks' accumulation of linen sufficient to qualify as a bagful. The annual cost of cleanliness was, therefore, maintained at a modest level, fairly consistent with that of the price of Godliness as measured by cash contributions incidental to compulsory church attendance.

### *Super-Athleticism and the Woodpile*

FIFTEEN years ago birch logs, in four-foot lengths for fireplace use, were purchasable in that section of New Hampshire at \$5.00 per cord. Hard maple, in two-foot lengths, split, brought \$8.00. Later it jumped to \$12.00, then to \$16.00, though across the mountains it is still obtainable for little more than half the last figure. Colleges are poor dispensers of largess in so far as their employees are concerned, but their presence usually boosts living costs in the vicinity.

If the college lads of the 1830's themselves reduced to stove size their unsawed fire-wood from the countryside, the contemporary lack of pedagogical emphasis upon gymnastics, physical culture, and intercollegiate athletics is comprehensible. Now the pendulum has swung the other way, and educators are searching for what philosophers might call "a moral equivalent of football." To all such the Attic recommends the scrapping of steam radiators and central heating-plants, and a relentless return to the early undergraduate woodpile. An incidental advantage of such procedure might be that of giving an immediately practical turn to university courses in forestry.

### *John Barrett Kerfoot*

THE death abroad of J. B. Kerfoot, which occurred in late April, removes a rare personality from the field of antiquarian affairs. Mr. Kerfoot's "House with the Brick Wall" in Freehold, New Jersey, was a kind of collector's mecca. It was home and shop and literary man's study all in one, and full, at all points, of irresistible invitingness. To Mr. Kerfoot the scholarship of American collecting is indebted for a large share in the production of *Stiegel Glass*, and for that extraordinary singlehanded achievement, *American Pewter*. From his keenly critical mind and his beguiling pen much more was yet to be expected.

Sound student, discriminating collector, genial and friendly companion, John Barrett Kerfoot has passed on, leaving a void which no one other seems quite qualified to fill.



# The Animal Kingdom in Pottery and Porcelain

By ELMA ALLÉE WEIL

*Illustrations from the private collection of the author*

**I**N early days every potter in England made animals; for the potters were country folk and naturally copied such objects as were most familiar to them. So figures of cats, dogs, cows, sheep, and horses became numerous — sometimes as playthings for the children, perhaps more often as ornaments for the home.

The originator of many fine textures in pottery paste and many choice colorings was Thomas Whieldon, who, about 1740, began experimenting with his agate and tortoise shell mixtures. Finding it economical to use small models for his trial pieces, he made many such diminutive specimens in great variety.

To Whieldon we may attribute our wonderful blue, brown, and grey tortoise shell cat, proudly holding a brown mouse in his mouth (*Fig. 4*). Tom is in perfect condition, something to marvel at when we consider the many years he has been holding this brown mouse, and how far he has come across the water to a home in this country. The paste of which Tom is made was so skilfully blended that some of the markings are almost hair-like in fineness.

Cats, as we know, have always occupied an important position in human affairs. The Egyptians honored them as deities. Later peoples viewed them with suspicion as mes-

sengers of evil. Nevertheless, as household pets and as protectors against the depredations of rats and mice, cats still rule many a household, and their effigies in various materials are still frequent articles of home adornment.

The white Tabby, trying to look unconcerned beside the overpowering Whieldon Tom, we may as well classify among Astbury's salt glaze productions. She is very nicely modeled and, altogether, is quite characteristic of the vigorous Astbury\* (*Fig. 4*).

\* \* \*

Admiration for the soldier and his horse is responsible for many little pottery figures. So the miniature yellow trooper mounted on his yellow steed is a brave hero to behold. A tiny thing he is, only four and one half inches high, and one and one quarter inches in depth; yet, despite his midget size, he seems quite an impressive specimen of dignified military bearing.

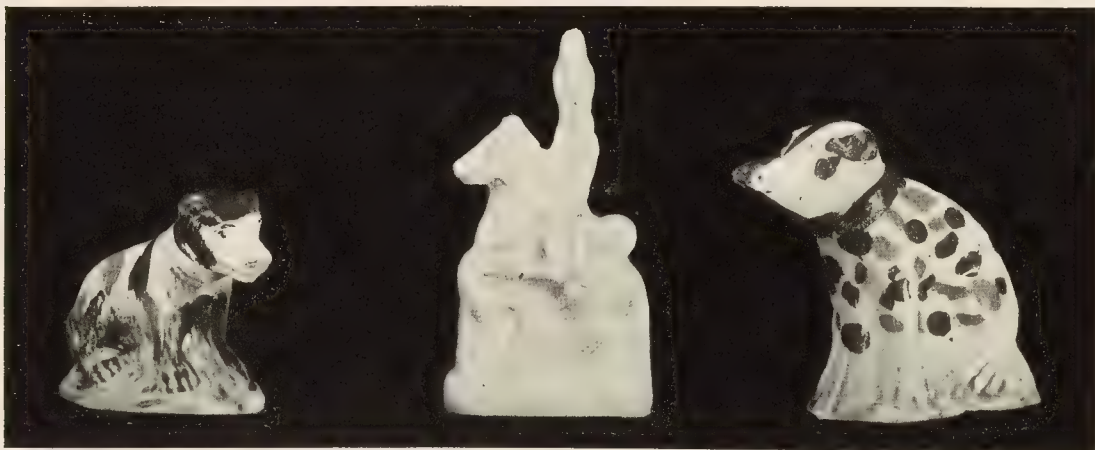
Horse and rider are of a lovely yellow color that was introduced by Thomas Astbury near the close of his career. So I like

to think that this figure may have been one of Thomas Whieldon's first figures; for this "magician in pottery" was apprenticed to Astbury, and is known later to have used

\*John Astbury and Thomas, his son, were distinguished potters. John died 1743. Thomas succeeded him and continued the improvements begun by his father.



*Fig. 1 — HUNTING DOG*  
Attributed to Derby.



*Fig. 2 — PLEASANT BEASTS*  
Left and Right: Dog and bear, attributed to Whieldon; Center: Horseman attributed to Astbury.





Fig. 3 — SHEEP  
Attributed to Ralph Wood.

this same color in his own factory. In this instance, both the glaze and the modeled body of this horseman were fired in one process, giving to the surface a deep, luscious appearance (Fig. 2).

The coloring of the larger horseman, in uniform and black helmet, is gay and effective (Fig. 7). His eyes are black as night, and their lustre is undimmed by age. We can imagine our soldier to have been the hero of his regiment.

To Thomas Whieldon may also be credited the tiny dog of Figure 2 (two inches high) and the tame bear (three inches high). I use advisedly the word tame concerning Bruin, for I have discovered a strong band around his nose. The bodies of both figures are of a greyish white, soft paste, spotted, here and there, with yellowish orange color. The manganese so much admired in those days is in evidence here, as well as the coppery greens so soft and delicate.

While no animal is so great an enemy to constraint as the cat, neither is any animal so devoted or so faithful to his loved ones as the dog. That is why the dog is placed at the feet of women in monuments, to symbolize affection; and why many crusaders are represented with their feet on a dog, to show that they followed the banner of the Lord as faithfully as the dog follows the footsteps of his master.

Wonderfully expressive in pose and countenance are the pottery and china dogs made at Derby, modeled, perhaps, by André Planché, the noted modeler of animals of that factory. One is shown in Figure 1.

Our illustration does him scant justice, for the warm brown of his spots on the rich cream color of his body, the softness of the green on the base, and the beautiful tints of the tiny flowers beneath his feet are here obscured. His attitude is one of action and alertness; his eyes are sharp and intensely cunning. The brown spots, having gently mingled with the body color in the firing process, give his coat a warm, soft look; but this brave little hunter is only three and one fourth inches from the end of his nose to the tip of his stubby tail.

Later, the prime favorites among dogs were lap dogs, Dalmatians, and the larger, spotted coach dogs. They were usually presented — in porcelain — sitting on their haunches and showing serene dignity of face and rigidity of form. However, in the row of coach dogs in Figure 6, the pair in the center are specially to be noted. Their heads are held the highest, for they are gold-lustre dogs; and, as few such resplendent animals were produced, their scornful

exclusiveness is quite understandable.

A reclining dog, from Rockingham, has a rich brown-mottled glaze. The small brown spaniel was made by Ralph Wood. Its base is of a beautiful medium green color, a distinguishing feature of Wood's figure pieces. This is a choice specimen, and one not often found in America. Aaron Wood was considered the



Fig. 4 — CATS  
Left: Salt glaze, attributed to Astbury.  
Right: Tortoise shell, in the Whieldon manner.



Fig. 5 — GOAT  
Another Ralph Wood model.



Fig. 6 — VARIOUS CANINES

The two specimens in the middle with elevated noses are of gold lustre.

greatest modeler of his day, and Ralph was not far behind him in his work.

Amongst Ralph Wood's superior figures I particularly value the goat and the sheep, as they are of precise correctness in modeling and exceedingly high quality in glaze. When the goat was potted, the body, legs, horns and beard were made and fired separately from the body. Then, with extreme nicety, all parts were joined together, the body was painted, and glazed, and given a second, gentle firing in a muffle kiln to fuse seams and edges. A few such pieces as these are gradually finding their way into the museums and large private collections in this country. England has long loved and gathered the work of her early potters, so that her museums are full of the gems of their work.

The couchant lion (Fig. 8) showing the face of William Pitt, the English statesman, is historically interesting; for Pitt was veritably the lion of his country at the time when the figure was made, in 1752. It was Pitt of whom Frederick the Great said — "England has at last produced a man."

The creamy-surfaced lion, covered with tawny spots, is soft to the touch and a delight to the eye. Long years ago it was said that a lion placed at the feet of a man signified courage and magnanimity. Pitt



Fig. 7 — SOLDIER ON HORSEBACK  
Attributed to Whieldon.



Fig. 8 — LION  
Attributed to Bristol. The human-like countenance is supposed to represent William Pitt.

probably realized the compliment implied in placing his countenance on the king of beasts, and appreciated it, not as flattery from his peers, but as sincerity from the people.

\* \* \*

Cows — brown cows, black cows, spotted cows — were, from early potting days, made in all countries. Holland produced blue Delft bossies. England made them in various colors, from mottled Whieldon animals to the red spotted favorites of many factories. Later, the Rockingham works turned out dark brown pottery cows and, about 1850, our own Bennington factory, in Vermont, produced them, daintily modeled in light brown. Some of the pot works showed their cows beneath trees; but the popular model was that which displayed an open mouth, and carried on her back a small lid. This animal was supposed to be a receptacle for cream.

Let me warn my readers of the many reproductions of these figures which are crudely manufactured today with only the commercial end in view. The old ones were modeled by loving hands. Their fine potting and distinguished coloring give lasting pleasure, while the new ones have little merit in form, color, or quality of glaze. Collecting the real things offers not only an irresistible fascination, but a permanent satisfaction.





# Keene, New Hampshire

By HARRY HALL WHITE

*Illustrations from the author's collection*

## I. EXCAVATION AND DISCOVERY

FROM the standpoint of possible discovery, the site of an old glass factory occupies, in my mind, relatively the same position as an old attic. The uncertainty and the chance of unexpected revelations of treasure exercise a constant lure. In the exploration of an old factory location, one, and only one thing, is certain, namely: that the fragments of glass remaining there from the days of early activity are permanent and unchanging records. The timber of structures will decay, and metal work will corrode almost beyond recognition, but the bright fragments of the products of the place are certain to tell a truthful story.

Some sites are not accessible: one that I know of is now occupied by a railroad station, another by a business block, while a third has been washed away by the changing course of a river, forever denying the explorer the joy of discovery. Keene, however, offers happy exception to such melancholy cases. In consequence, while visiting that New Hampshire city, in March, 1925, I made enquiry regarding the sites of the old glasshouses.

There were, once upon a time, as every collector knows, two prominent glass factories in Keene, the New Hampshire and the Keene Glass Works. A third works is reported to have been in operation for a short time, but I did not attempt to locate its site, which is recorded to have been on Gilsum Road. Instead, I devoted my time to the remains of the other two establishments.

The New Hampshire Glass Works was situated at the

joining of Washington Street and Gilsum Road, on property since used, in part, by the city for its jail. While the history of this factory is common knowledge, its products, other than window glass, are little known. An examination of the gardens and open places about this old location failed to bring forth anything but specimens of aquamarine glass. These consisted entirely of fragments of window glass, drippings, pieces broken from blowpipes. Pieces of the old glass pots were also found. Nothing appeared to show that the works had ever made bottles or flasks.

This dearth of material, however, should not be accepted as conclusive evidence that the New Hampshire Glass Works confined itself exclusively to window glass. The discovery of the refuse dump may unfold another story.

The Keene Glass Works, on Marlboro Street, at one time operated by the well-known concern Perry and Wood, I next visited.\* Fortunately, owing to the season, the gardens about this spot were practically free from vegetation, and the washing of spring rains had revealed a number of specimens of the broken product. After searching the

grounds and securing a quantity of fragments, I bethought me to raise the floor of the barn on the premises, where, in days past, much refuse glass had been dumped. Here I found a mass of fragments firmly held in ice and frozen mud which the spring warmth had not yet thawed. I had to leave them there; any heat that I might have applied would have shattered them.

\*For notes on this factory see ANTIQUES, Vol. V, p. 69.

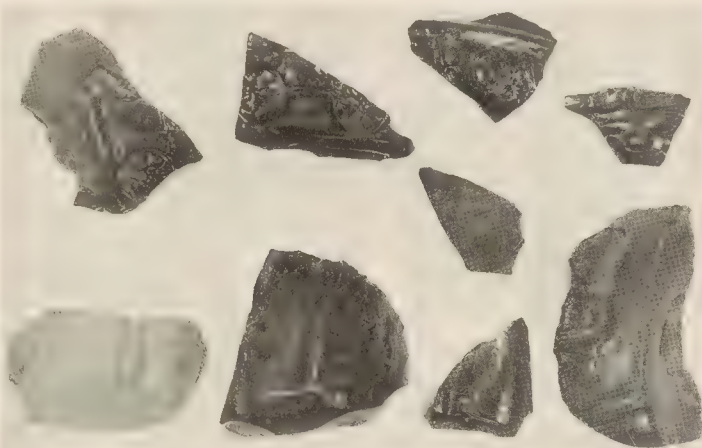


Fig. 1 — FRAGMENTS OF KEENE "SUCCESS TO THE RAILROAD" FLASK, (large lettering)  
The fragment in the lower left hand corner is aquamarine glass.



Fig. 2 — TYPE OF "SUCCESS TO THE RAILROAD" FLASK, (one pint, olive-amber)



September came before I was able to return. Meanwhile the old barn had been torn down; but an interested friend had saved the precious junk. This I added to my collection. To make more certain, I sunk several pits to the level of the original grade near the old works, and secured many good pieces, all confirming the indications of the material taken from the surface.

As may be surmised, great caution must be observed in drawing conclusion from such evidences. There is always the possibility of mistaking the refuse of subsequent generations for the product of the original occupant of a site. Experience and observation must safeguard against that. On the part of the research amateur there exists too strong a desire — if I may speak frankly — to *discover* something — new facts, startling ideas. The seeming necessity of discovery should not run away with good judgment.

## II. THE NATURE OF THE FIND

When my gathering of fragments was finally assembled, washed, and spread out for examination, I at once realised that something unexpected lay before me. After eliminating all doubtful pieces, and retaining only specimens sufficiently oxidized to carry assurance of age, or bearing recognisable decoration, I found, along with the well-known and accepted varieties of Keene glass, fragments of the following:

1. Stoddard Type inkwell.
2. Pitkin Type flask.
3. Success to the Railroad flask.
4. Eagle-Cornucopia flask.
5. Urn-Cornucopia flask.
6. Eagle-Masonic N. E. G. Co., flask.
7. Washington Portrait flask.

Can a greater surprise be imagined? Before any conclusion could be drawn from these telltale fragments, many possibilities were to be considered. A workman at this glasshouse might have thrown away a broken flask of personal use, or my specimen might represent sample flasks discarded by the works. But the *quantity* of the specimens argued against either of these possibilities. I also discovered, upon further study, that these pieces were from flasks that had never been used; their bottoms were without wear. Evidently they were mainly from imperfect flasks, flasks not well blown — too thin at the shoulder, too thick at the base — and represented poor distribution on the part of the

gatherer. Then the possibility that these fragments were cullet\* from other factories presented itself. But their shades of color matched those of known Keene examples too closely to admit of that hypothesis.

Even the most conservative doubter must, I think, admit that I had sufficient evidence before me to conclude that all these pieces represented types that, at some time, had been made at Keene.

## III. EARLY DESIGNATIONS FAULTY

Hitherto I had been content to accept the designations of these

objects as they had been applied by early students of American glassware. Like the average collector, engrossed with accumulating types and their variations, I had given little thought to the accuracy of my information. We do not know the grounds upon which Dr. Barber and others long ago attributed the specimens of my recent discovery to Kensington, Coventry and Stoddard. It seems quite possible, however, since all are unmarked pieces, that such attributions were based upon hastily observed resemblances, or on memory, which offer the most unreliable

evidence imaginable. In the case of glass, furthermore, the mere circumstance of similarity between an unmarked and a marked piece is far from giving proof of identical manufacture.

## IV. SIMILAR FLASKS FROM DIFFERENT FACTORIES

Consider the matter of the popular type of *Scroll* flask. I have established the fact that this flask was made both at Louisville, Kentucky, and at Lancaster, New York, during the same period, — approximately 1850. While these flasks varied slightly in detail, the type remained the same. Other variants of this same type have since been found marked as the product of Pittsburgh and Wheeling factories.

Again, of the one pint *Eagle-Agriculture* flasks, one kind is marked *T. W. D.*, while the other is marked *J. Shepard & Co., Zanesville, Ohio*. Obviously Dr. Dyott and the Reverend Shepard purchased their molds from the same source. If an example of either of these flasks was found unmarked, it might easily

be attributed to the wrong maker. Yet again, consider the long series of bottles, or decanters, of the *Jenny Lind* type. Their

\*Broken glass from any source was purchased by early factories from itinerant peddlers and junk men and remelted. Such broken glass was called cullet.

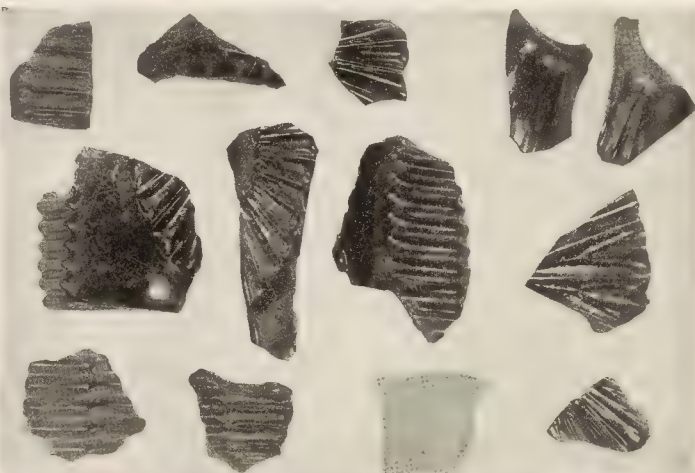


Fig. 3 — FRAGMENTS OF TWO TYPES OF KEENE SUNBURST FLASKS

Among these fragments are pieces of a half-pint Perry and Wood, an aquamarine fragment of the same type, and pieces of a flask of a different variety, whose rays divide some distance from the center.



Fig. 4 — KEENE SUNBURST FLASKS

molds are strikingly similar, but we all know that the flasks themselves were made at several different factories.

It becomes increasingly clear that molds of like type were in use in a number of different glasshouses during the same period. The early glassmakers were eager to take advantage of every popular type of flask to increase their sales. It was, without doubt, in those days quite as costly to express individuality and to attempt to educate the buyer to a new product as it is today; and I am certain that the manufacturers of the old time were not blessed, or cursed, with the dominating influence of high pressure advertising campaigns.

#### V. THE RAILROAD FLASK

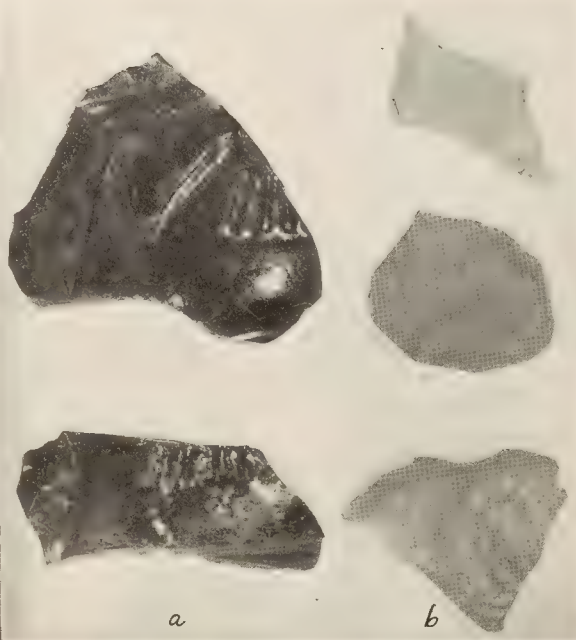
Returning to the Keene fragments: Figure 1 shows several pieces from a *Success to the Railroad* flask, with horse-drawn cart. Of this type of flask as it was produced in different places there are, all told, six variants, as follows:

1. The large lettering.
2. The smaller lettering.
3. The smaller lettering reversed.
4. The smaller lettering with eagle and stars on the reverse.
5. The horse and cart on the obverse, eagle on the reverse, without stars or lettering.
6. The horse and cart on the obverse and reverse without lettering.

Such flasks are found in many shades of several colors. They surely were not the product of a single glasshouse. But the molds are sufficiently alike in detail to suggest that they were all cut by the same moldmaker, or, at least, in the same shop. The fragments found at Keene are from the variety having the large lettering (Figs. 1 and 2). These show three general colors—aquamarine, amber, and olive-amber.

#### VI. THE SUNBURST FLASK

The *Sunburst* type also develops a number of varieties representing different factories. Some of the molds for this pat-



tern were cut with the names or initials of the glassmaker; the majority were not. One of my lettered pieces is from a Keene flask in which the marking occurs on the oval area at the center of the sunburst: obverse, *P. & W.*; reverse, Keene (Fig. 4).

It is interesting to note the difficulty encountered by the mold cutter in getting the entire word *Keene* within the oval. Due to an error in judging the spacing of the letters, the final E is tacked to the letter N. This is best observed in the one pint size.

Among my fragments (Fig. 3) I found two varieties and three shades of the *Sunburst* flask: (1) the variety in which the rays diverge from the center in single lines; and (2) the variety in which

Fig. 5 — FRAGMENTS

- a Fragment of Washington Portrait Flask (Amber).  
b Fragment of Cornucopia Flask (Aquamarine).



the rays divide at some distance from the center. Two colors are present, amber and aquamarine, with the usual two shades of amber.

#### VII. WASHINGTON-JACKSON — EAGLE-CORNUCOPIA — URN-CORNUCOPIA FLASKS

Fragments of a portrait flask were found that check very closely with the Washington side of the *Washington-*

Fig. 6 — EAGLE-CORNUCOPIA FLASK  
Fragments of this type were found at Keene.



*Jackson* flask, in one pint amber (Fig. 5). The *Eagle-Cornucopia* one pint (Fig. 6), and the *Urn-Cornucopia* half-pint flask (Figs. 7 and 8) also occur in these specimens. All of these designs have long been attributed to various makers. Here, for the first time, I have found concrete evidence as to their place of manufacture. This does not mean, how-

Fig. 7 — FRAGMENTS OF URN-CORNUCOPIA FLASK (half pint)





Fig. 10 — FRAGMENTS OF "STODDARD TYPE" INKWELL  
Fragments of inkwells showing five variations.

ever, that they were made at Keene only.

#### VIII. EAGLE-MASONIC FLASKS

Several varieties of the *Eagle-Masonic* flasks occur among my fragments. They are the well-known one pint amber *Keene-Masonic* flask, the half-pint amber *Eagle-Masonic* flask (Fig. 9), long suspected of being a product of the Keene works, and the pint amber *Eagle-Masonic* flask with five vertical ribs at the edge, marked *N. E. G. Co.* This lettering is quite faint on the fragments and is usually faint on the complete flasks. This has led to the readings—*N. F. C.*, *N. E. G.*

#### IX. KEENE AND BOSTON AFFILIATIONS

The presence of fragments bearing initials of the New England Glass Company—a *Boston concern*—gave me pause, until I became better acquainted with the history of that company. It is recorded that they were glass cutters and makers of fine flint glass. They made both blown and pressed ware; their product and their reputation were both far removed from such a common article as an amber pocket flask.

Then I learned that the New England Glass Company is reported to have had affiliations with a Keene glasshouse at some period. I have not been able to verify this report; but it seems fair to infer, at least, that the Keene Glass Works made flasks for the New England Glass Company. My fragments of the type presumably made are in deep amber only. Since the flask is known in various shades of amber, aquamarine, and clear glass, it seems not improbable that Keene may have made the amber and aquamarine items and the New England Glass Company those in clear glass.

#### X. "STODDARD" INKWELLS

The inkwells of which I found fragments have heretofore been credited to the glasshouses at Stoddard, New Hampshire. Of the five varieties shown

(Fig. 10), one is an offhand piece, another is pattern-molded after the manner of a *Pitkin* type flask, while the remaining three were blown in ornamented molds which, when opened, divided into three parts—a necessity, you observe, when an object having a circular cross-section was blown in a mold in which the ornamental design was deeply cut.

This last, loosely termed *three-mold glass*, is believed to have been the product of the general period 1815 to 1840; though these dates are not exact. I have authentic information concerning a three-part-mold decanter made in Ohio in 1821; also I have seen a three part-mold syrup mug, fitted with a pewter hinged cap, on which was cast the inscription *PAT. 1855*. However that may be, the feeling exists among the best informed as to this particular branch of American glass that the three-part-molded inkwell was not a regular product of American glasshouses much after 1840.

Accepting this opinion as sound, without other evidence, it would seem, from the dates of the Stoddard glasshouses, that the patterned inkwells cannot have been made in those establishments.

Stoddard's first works operated in a feeble manner subsequent to 1842, but several fresh starts and reorganizations were necessary before they really got under way in 1850. However, as for Stoddard, this is pure speculation; time will tell the story. I am certain that Keene *did* make these delightful little inkwells in many patterns and sizes. They vary considerably in finish at the neck, as this part of their marking was an offhand operation allowing some latitude for the individu-



Fig. 8 — TYPE OF URN-CORNUCOPIA FLASK  
Fragments of this type were found at Keene.

ality of the finisher. The Keene Glass Works is, without doubt, but one of several works of the period that made such inkwells.

#### XI. PITKIN TYPE FLASKS

An attractive type of decanter appears among the fragments of Figure 11. The partially blown piece in the upper right-hand corner is an excellent example of the pattern impressed on a "gather" of



Fig. 9 — EAGLE-MASONIC FLASK (half pint)  
The finding of fragments of this pattern at Keene indicates one place of its manufacture.

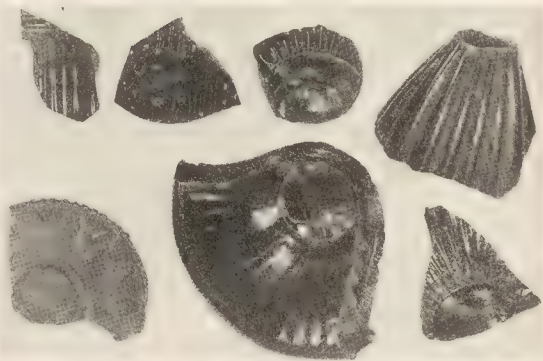


Fig. 11 — BROKEN AND PARTIALLY BLOWN  
PIECES OF DECANTERS

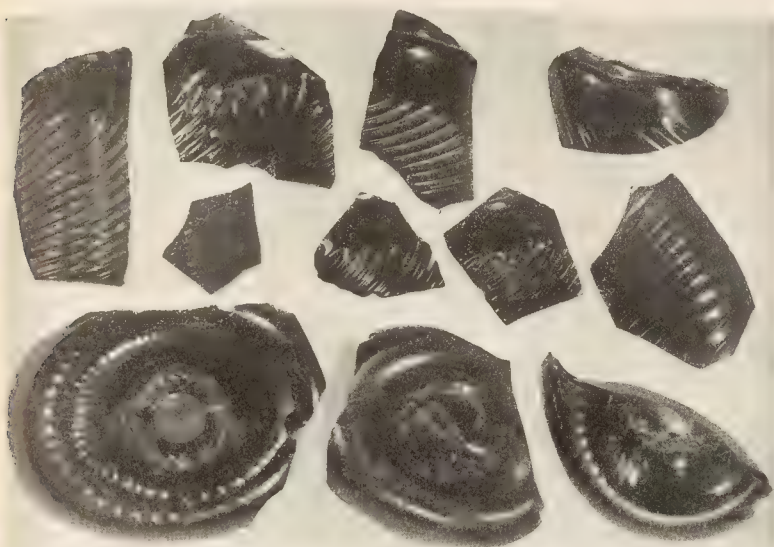


Fig. 12 — FRAGMENTS OF PITKIN TYPE FLASKS, FOUND AT KEENE

metal in a pattern mold. Whether this is piece of a decanter or of a defective and unfinished *Pitkin* type flask, I have been unable to determine.

*Pitkin* type flasks were made at Keene, as the fragments show (Fig. 12). There are two varieties, the plain twisted or sworled, and the cross-ribbed or double-sworled. All such flasks were made by the "German method," or, as

Fig. 13 — PITKIN TYPE FLASKS

This is the pattern of the flask of which fragments are shown above.



the glassmaker terms it, the *half post* method. What appears to be an inserted neck, and is frequently so referred to by the uninformed, is, in reality, but the lip of a second gathering of glass on the partially blown initial gathering. Any collector who has been at all careful in his study of glassmaking methods will realize the futility of attempting to insert a neck in a bottle or flask.

It is not remarkable that the beautiful and popular *Pitkin* type of flask should be found at Keene; it was made at many glasshouses, possibly at as many as made the well-known *Chestnut* type bottle. The many fragments of the latter bottle among my debris suggests that the type must have been a usual Keene product during a long period. It came in various shades of amber, and its homely, stolid shapes are always attractive.

## XII. SNUFF BOTTLES

The snuff bottle seems to have been a common product of this glasshouse. The colors appear to have been the usual shades of amber and olive amber.

I have included an illustration showing the varieties of neck finish found among these fragments. (Fig. 14). Among them will be recognized the necks of the snuff bottle, and of the flask with a "sheared neck," which was never sheared — ask a glassmaker. In the third specimen from the left in the bottom row, appears an interesting form of the plain neck. Here is a narrow beading molded on the neck without the addition of a thread of glass. The various forms of neck used on the "black bottles" made at Keene range from patent medicine size to demijohn dimension.

## CONCLUSION

The safest conclusions that may be drawn from the foregoing discussion are: (1) that certain kinds of flasks enjoyed their periods of sentimental popularity; and that certain fashions governed the use of particular patterns of decanters, bottles, and inkwells. (2) That, during the period of each fashion, the same popular styles of glass were made by many different factories. (3) The factory at Keene produced a far greater variety of wares than it has hitherto received credit for. Among its products are certain inkwells and flasks which have hitherto been erroneously attributed to Stoddard.



Fig. 14 — TYPES OF NECK FINISH



## Pedigreed Antiques

### *A Gift to Lady Hamilton*

By HELEN WRIGHT

THE usual crowd of antique and treasure seekers filled the big auction room in Washington, not long ago. The collection on sale comprised some rare pieces of jewelry, furniture, tapestry, pictures, and various objets d'art.

The auctioneer's persuasive tones grew eloquent; the bidding was sprightly; the prices paid mounted high, as ladies vied with each other for the possession of ambassadorial souvenirs. Presently, at a lull in the excitement, the auctioneer held up a queer little box, a "tea caddy or trinket" he called it. "Some sort of shell, I believe; pretty black, but its shape is nice." A dollar was the first offer, then two—three. There was a moment's hesitation; a man's voice in the back of the room shouted "Five." — "Yours," snapped the auctioneer, and the trinket vanished.

The purchaser, a connoisseur of discrimination, had perceived the delicate workmanship of the little box; he seemed further to possess some special intuition as to its character. He carried it home, carefully applied his cleansers and restoratives, and, in due course, disclosed a choice morsel of tortoise shell, its parts united by delicate silver bands, the whole standing on tiny silver feet. Two lidded compartments within were crowned with tiny ivory knobs. And, best of all, when the cleaning was finished, there on top of the box was revealed a small silver plate bearing these words: *Horatio Nelson to Lady Hamilton, Christmas 1803, A.D.*

Here indeed was the prize of the whole collection! Whence came this rare, romantic, and historic little gift?

How did it find its way to the United States? The mystery is still unsolved; and so it will doubtless remain, one among other mysteries of the auction room.

It was nearly a century and a half ago that Nelson arrived in Naples after the destruction of the French navy. His reception was a royal one. The kingly barge put out from the Bay of Naples to meet him, carrying the King and Queen, the British Ambassador and Lady Hamilton, followed by a vast flotilla of small boats joyous with music, gay with flags and flowers.

The beautiful wife of the Ambassador, who had become a great favorite with the Neapolitan Queen, was the dazzling centre of the party. Nelson had heard of her beauty and her charm, he had seen her in London, but not since she had become the wife of Sir William. She was then the important personage in a brilliant court, beautiful beyond compare, graceful, clever in the arts of dancing, horsemanship, singing, and diplomacy; she swayed queens, lords, and diplomats. And her beauty was apparently irresistible. To the painter Romney, who knew her well, when she was Emma Lyon, and after, she supplied inspiration for more than one glowing masterpiece.

Sir William, a connoisseur and collector of beauty, whether animate or



Fig. 1—TEA CADDY OF TORTOISE SHELL WITH SILVER MOUNTS  
A Christmas gift from Lord Nelson to Lady Hamilton, Christmas, 1803.  
Length, 7½"; height, 6¼".



Fig. 2—LADY HAMILTON

pictorial, had said of her: "She is better than anything to be found in nature. In her particular way she is finer than anything in antique art;" and he might have added, "or in modern art."

He had first met the fair Emma when she was, as he himself delicately put it, "the chief gem" of his nephew, Charles Greville's "whole collection." And, warmed by a true collector's zeal, the aging diplomat never rested until he had acquired the prize for himself. The lofty tone of one of his comments upon her loveliness is worth quoting: "The combined genius of Phidias and Apelles, Michael Angelo and Cellini," he declared, "could not have conceived a more perfect specimen of womanhood."

The story of Greville's transfer of Emma to his uncle, ostensibly that she might have greater advantages, is well known. With her mother, Emma was escorted to Italy, the journey occupying two months. They reached Naples on the young person's twenty-third birthday. Sir William was, at the time, ambassador to the Neapolitan Court, and in Naples he enshrined Emma as the gem of his collection. And then, in 1791 he married her.

Lady Hamilton's influence at the time of the war between France and England and the impending collision of the armed nations was tremendous. She had been trained in politics by Sir William and the Queen, and she was able to send important messages secretly to London. Further, she brought Sir William all information that she thought might be useful in persuading the ministry in London to save Naples. She also assisted in supplying the English ships with provisions, and arranged that the sick

and wounded British seamen should be landed and taken care of.

Nelson's arrival was the crowning event in *his* life as well as in Lady Hamilton's. With it began one of the great love stories of history, a story in which there seems never to have entered any great degree of secrecy or sense of shame on the part of the lovers, or any serious condemnation from society. The letters of Nelson and his liege lady have been preserved as precious documents.

She wrote to him adoringly — this after one of his victories:

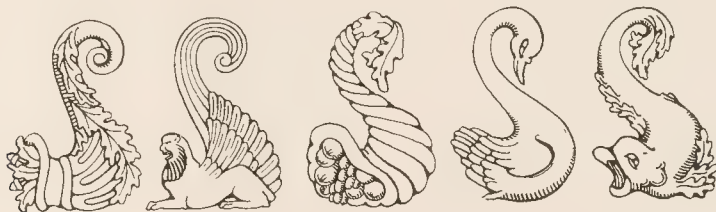
My dress from head to foot is all Nelson, even my shawl is in blue with gold anchors all over it. My earrings are Nelson's anchors, in short we are be-Nelsoned all over.

And, like most great romances, that of Nelson and Lady Hamilton ended half in high tragedy, half in squalor. Nelson passed out of life like a demi-god amid the smoke and flame and rolling cannon-thunder of the great naval engagement that saved England from Napoleon. Lady Hamilton survived him by a decade. She had inherited a modest patrimony from Sir William. This she squandered. Poverty and distress had long camped on her humble doorstep in Calais before Death brought reprieve.

And a century and eleven years later, a shabby waif of a box slips, Cinderella-like, into an American auction room, changes hands for a trifle, and then, under kind ministrations, reveals itself a thing of beauty and of strange romance. *Horatio Nelson to Lady Hamilton, Christmas 1803, A.D.* Is it, I wonder, in the persistence of such pathetic souvenirs that Love shall triumph over Death?



Fig. 3 — THE TEA CADDY OPEN





# Colonial Firearms

## Part II

### *The Firearms of the Queen Anne Period*

By HOWARD M. CHAPIN and CHARLES D. COOK\*

*Illustrations from the Cook collection*

SHERLOCK HOLMES' oft repeated criticism of the professional detective's "generalization from too few data" might apply likewise to discussions of firearms. Even the most extensive collections of weapons are remarkable for their paucity of examples of seventeenth-century muskets, and, indeed, a survey of all the principal collections together fails to discover a sufficient number of specimens to justify many conclusions that may be considered quite scientifically sound.

Queen Anne's War (1702-1713) witnessed a period of military activity in the American Colonies, and probably resulted in the importation of many muskets from England.

In general appearance, the English muskets of this period did not differ noticeably from those of the two reigns preceding that of Anne. Only those locks and barrels that bear the royal initials *A.R.*, or are dated, may at present be certainly identified as of Queen Anne's reign; although it is probable that further research will disclose some makers who worked only in that period. In such case, the maker's name on a musket would of course serve to date the piece.

#### THE DOG LOCK CHARACTERISTIC

While it is unsafe to generalize from meagre information, it seems highly probable that most of the military muskets made for use in Queen Anne's War were equipped with dog locks; that is, locks supplied with a dog, or pawl, that caught on the back of the cock and held the hammer safe at half cock. Such a dog must have been one of the earliest safety devices used on muskets. A dog lock, marked with the royal initials *A.R.* between broad arrows, beneath the royal crown and above a broad arrow, is shown in the

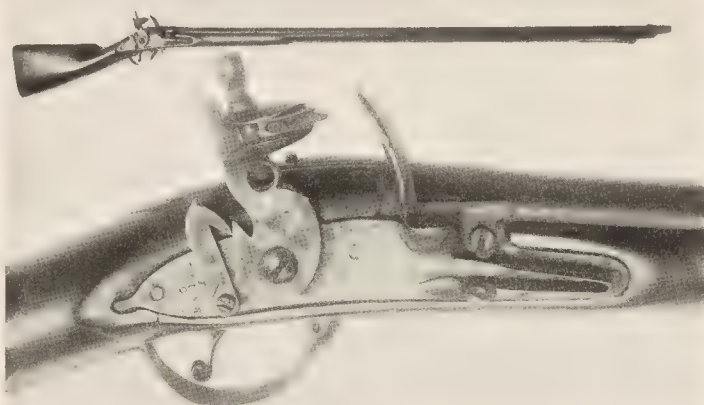


Fig. 1 (Above) — THE BRUSH MUSKET  
Restocked in the Colonies. Detail shown below.  
(Below) — QUEEN ANNE DOG LOCK  
Marked with the maker's name *Brush* and with the royal initials.

illustration (Fig. 1 Below.) The initials are in Roman and not in script as was the case in the *J.R.* lock illustrated in the previous article.\*

This lock, which may be taken as a typical Queen Anne military lock, bears the maker's name *Brush*, and it is interesting to note that, in the Tower of London Collection, there occurs a musket lock (No. 77) carrying the royal initials *A.R.* and the maker's name *Brush*. The

barrel of this Tower musket, however, dates from the time of James the Second, and bears the mark *J.R.* The Tower of London Collection likewise includes one other musket lock (No. 78) marked *A.R.*, and this lock, which is a dog lock, also bears the maker's name, *R. Wollidridge*. Another lock (No. 79) of the same collection, marked *Wollidridge*, doubtless dates from this general period, if not actually from the reign of Anne.

In the vast majority of instances, indeed in all which have come under our observation, the dog locks of military muskets have been fitted with reinforced gooseneck cocks, except, of course, when the contemporary cock has been replaced by a more modern mechanism. Another characteristic of the locks of Queen Anne's War and of contiguous periods, is the fact that *three* screws instead of *two* were used to hold the lock.

#### LATE LOCKS AND EARLY BARRELS

Many of the Queen Anne locks were assembled with earlier barrels, dating from the times of James and of William. Throughout the later Stuart period, barrels that were round their entire length, as well as barrels that had a half-octagonal surface on the upper side of the breech, were in use. In fact, the musket barrels made during these several reigns display no marked differences in form and

\*Continued from the February number of *ANTIQUES*.

\*See *ANTIQUES*, Vol. XI, page 117, Fig. 7f.

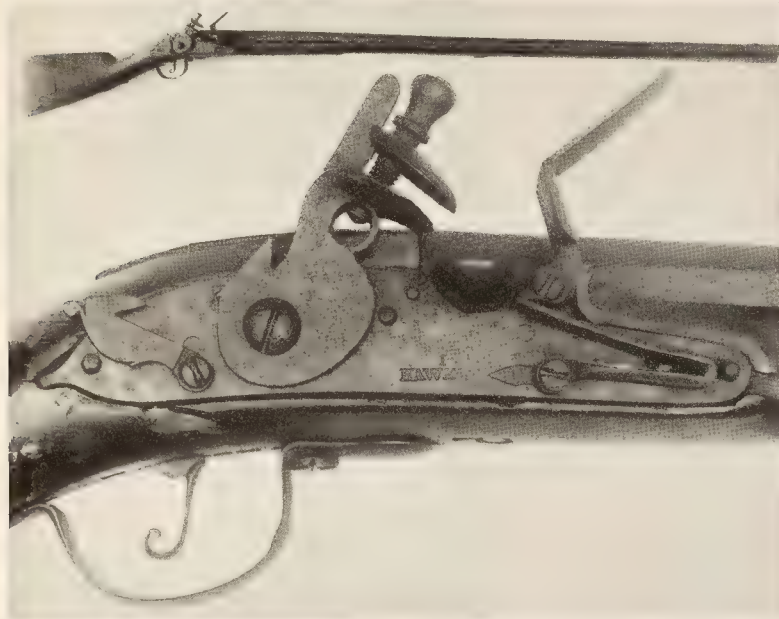


Fig. 2 (Above) — THE HAWKIN MUSKET

(Below) — THE HAWKIN LOCK

Typical of the Queen Anne period. The dog and hammer differ slightly from those of the *Brush* musket. The stock is original.

construction. It is virtually impossible to determine the exact age of any barrel of the time, except as it bears the royal initials.

#### CLASSIFICATION BY REIGNS FALLACIOUS

In studying and classifying English firearms, there is a great temptation — and we must confess that we have yielded to it — to arrange the arms by reigns, when, perhaps, the differentiating changes have occurred without relation to sovereignty. So little research has been applied to the history of early English gunsmiths, and so little reliable material on this fascinating subject is available in print, that it is almost impossible, at present, to determine upon a suitable system of classification for type and period. That is why the student has, as a rule, grouped the arms roughly by reigns; and he has been encouraged in the habit by the custom of marking government-owned muskets with the sovereign's initials.

#### MARKS AND EXAMPLES

The *Brush* lock musket, here

illustrated (Fig. 1) was, undoubtedly, restocked in the Colonies — not at all an unusual occurrence. Stocks were often broken by rough usage, for the muskets commonly served as clubs at close quarters, and in the hands of a strong man would do great execution. Even pistols were thus used, as, for instance, during the Bahama revolution in 1701, when the old privateer captain John Warren, one of the ring-leaders of the uprising, struck Governor Haskett over the head with his pistol, cracking that high official's crown in several places, and forcing acquiescence in the disturbingly sudden change of government.

The lock marked *I. Hawkin* (or *Hawkins*) is characteristic of Queen Anne's period, although the Hawkins' lock, shown in the previous article, dates from the reign of James, and bears the script initials *J. R.* Hawkins most probably was a locksmith who worked during the three short reigns of James, Wil-

liam, and Anne, and perhaps even for a longer period (Fig. 2).

Another musket bearing the earmarks of this period has

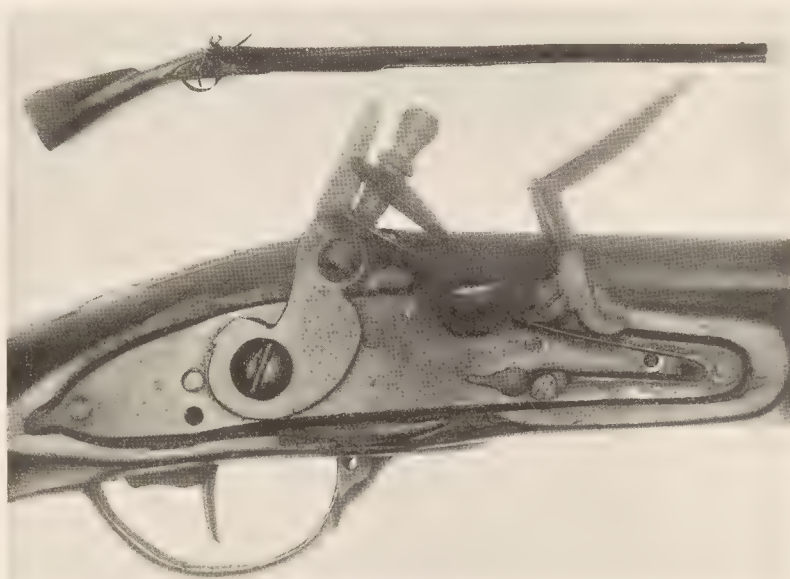


Fig. 3 (Above) — THE NUTT MUSKET

(Below) — THE NUTT LOCK

Originally a dog lock, but the dog has been removed and the cock trimmed.



a plain round barrel with proof marks apparently earlier than the reign of Anne, and a lock bearing the maker's name *W. Nutt* (Fig. 3). The stock is so evidently of Colonial manufacture that it seems safe to conclude that the gun was restocked in America. The lock itself, however, bears, in addition to the maker's name, the broad arrows, the well-known mark of government ownership, which is almost conclusive proof in a case of a lock of this type and period of English manufacture. The lock was originally a dog lock with a reinforced gooseneck cock, but the dog has been removed and the cock trimmed down so that the lock presents a most unusual and, at first glance, puzzling appearance. It is unquestionably as early as Queen Anne's War, and may well date from an even earlier period.

The Allen musket is a remarkable piece, seven feet, seven inches long, and, of necessity, very heavy, weighing twenty pounds. From its great length and weight, and from the fact that it is 80 calibre, this musket would seem almost without question to have been intended for garrison use. It certainly dates from the days of Queen Anne's War. The barrel, round for its entire length, bears English proof marks, and the maker's name *E. Allen*, while the lock, which is a dog lock with the dog missing, is marked *R. Allen*, but bears no proof marks. The musket was restocked in the Colonies, and only two of the three lock screws were used.

Occasionally a barrel marked *A. R.* will be found assembled with a later lock and stock; for instance, musket No. 80 in the Tower of London.

#### SPORTING ARMS FOR WAR

There is reason to believe that during all the Colonial wars, many of the officers carried non-military weapons; that is, rather elaborate sporting arms, generally orna-

mented to some extent, which had been acquired before the call to service, or were occasionally purchased because of their decorative aspect.

#### DOG LOCKS CHARACTERISTIC OF THE AGE OF ANNE

Dog locks, although occasionally used earlier, are particularly characteristic of Queen Anne's reign, and in general their manufacture was not continued to any extent in the time of the Georges.

#### BLUNDERBUSSSES

The blunderbuss is said to have come into its own during Queen Anne's War, though, of course, this wide-mouthed weapon was made and used before that time. Indeed, a blunderbuss now in the London Museum was used in the attempted assassination of William III in 1696.

The blunderbuss is usually a short-barreled gun with a pronounced flare at the barrel mouth. In a few cases this flare is elliptical, but generally it is circular. Blunderbusses, although often shown in fanciful pictures of the Pilgrims, were not

in general use in America in the early seventeenth century, and their appearance in such pictures must be attributed to the ignorance or the carelessness of the artist.

The blunderbuss, or "bell-mossell gun," as it is named in the inventory of William Whipple's estate taken in Providence, Rhode Island, in 1712, was designed to scatter small shot, and was used most effectively at short range, as on shipboard to repel boarders. It might, indeed, be considered primarily a naval weapon. At a later period, particularly during King George's War (1739-1748) blunderbusses were mounted on shipboard as part of the vessel's equipment.

It was required by law in those days that, before a privateer could sail, the captain must make a return to the Vice Admiralty office, reporting the name, tonnage, and owners of the privateer and also her armament. As an instance of the use of blunderbusses on American privateers,

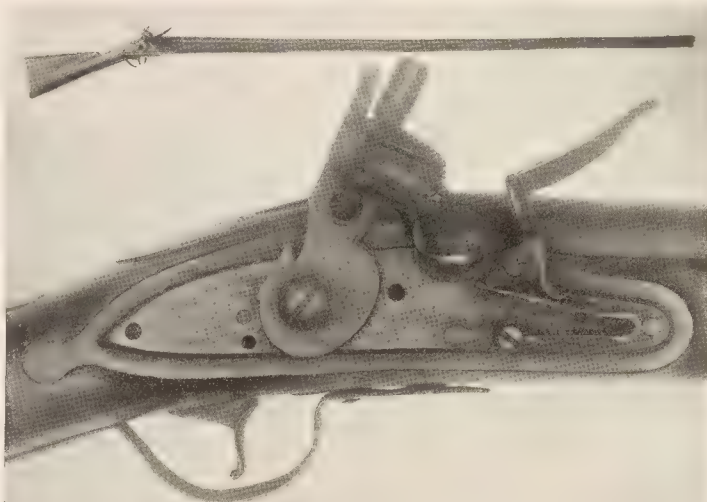


Fig. 4 (Above) — THE ALLEN MUSKET

Seven feet and seven inches long, this huge weapon was doubtless designed for garrison house use.

(Below) — THE ALLEN LOCK

Like the *Nutt* lock, this was originally a dog lock. In this specimen, the cock has not been trimmed and still shows the catch for the dog. Note the lower screw hole where the dog was originally attached.

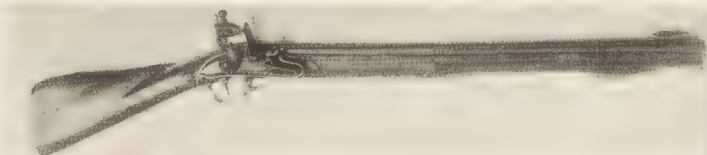


Fig. 5 — AN EARLY BLUNDERBUSS

This specimen dates from the early eighteenth century, and possibly from as early as Queen Anne's War. The flare of the barrel is elliptical.

the return made for the brigantine *Prince Frederick* of Newport, Rhode Island, November 26, 1745, states that she is a vessel of 170 tons, armed with 18 carriage guns, 30 swivel guns and 18 blunderbusses. As the small arms used by the crew were never included in these returns, it follows that these eighteen blunderbusses were part of the ship's equipment, and were probably mounted on swivels. In 1744 the ship *Hercules* of London, 400 tons, is described in a contemporary newspaper as mounting 24 carriage guns (both nine and six pounders) 40 swivel guns and 30 swivel blunderbusses.

When enlistments for the Canadian expedition of 1711 were lagging, a proclamation was issued offering inducements to volunteers. One of these inducements was the promise that each soldier "might keep as his own forever the Queen's musket that would be furnished." Through some exigency, or mismanagement, the Rhode Island soldiers failed to obtain their promised muskets at the end of the war. But in 1721, ten years later, the soldiers were given twenty-five shillings each by the Colony "in lieu of their guns, which by proclamation

they were to have." The lock plates of these muskets were doubtless marked with the royal initials *A. R.*, and are still occasionally found in old farmhouses. One such musket, doubtless distributed by one of the other colonies, is described as "one gun, one of the Queen's arms," in the inventory of the estate of Obadiah Brown of Providence in 1716.

#### QUEEN ANNE PISTOLS

The cannon-shaped, brass-barreled pistol made by George Ogilvie, a Scotch gunsmith, and dated 1716, is a good example of the type of Scotch Highlander pistol of the Queen Anne period, although made a few years after the monarch's death, in the early part of the reign of George I.

A typical example of the English-made pistols of this period is the brace of pistols handed down for years in the Holden family. They unquestionably belonged to the second Randall Holden of Warwick, who was chosen "Major of the Main" in 1706. This curious Colonial title signified that its bearer was commander of the militia on the mainland of the Colony of Rhode Island, as distinct from the militia on the islands in Narragansett Bay.

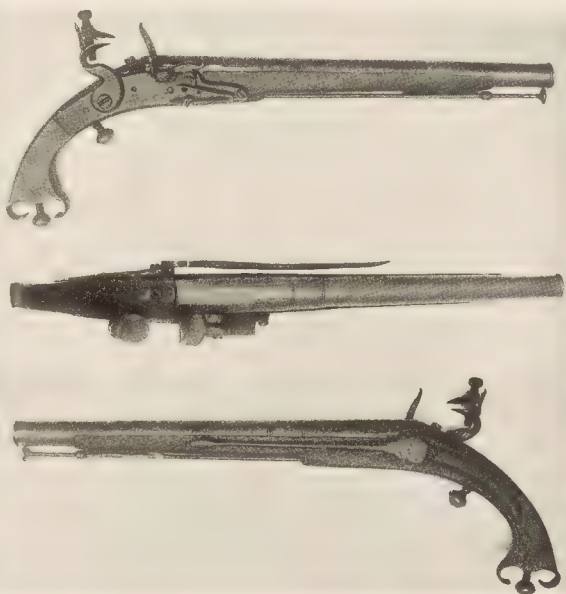


Fig. 6—SCOTCH HIGHLANDER PISTOL (1716)  
Made by George Ogilvie and dated. Typical of its place and period.

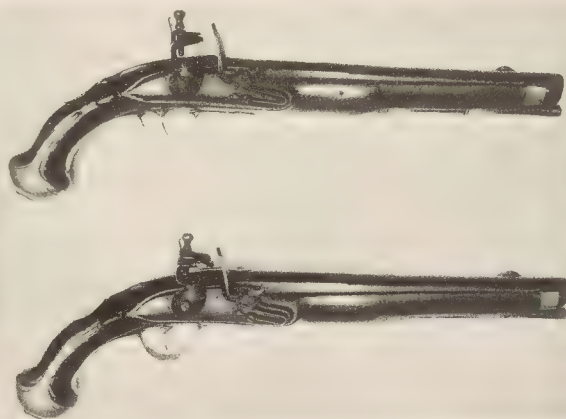


Fig. 7—ENGLISH PISTOL (early eighteenth century)  
Belonging originally to the second Randall Holden, of Warwick, Rhode Island.





## Some Badges of Civil Offices

By HARROLD E. GILLINGHAM

THREE years ago four collectors were lunching together in London, when the conversation naturally turned to the hobbies of each and the good fortune which had attended them. L was searching for samplers, old silver, and silhouettes, with which to adorn her home *The Ark*. P, a staid and middle-aged bachelor architect, was on the hunt for old cookbooks; for his camping experiences had given him ample knowledge of the culinary art. H was on the lookout for pocket sundials, badges, and war medals; while S, a wealthy young man of the Middle West, was collecting horses. He had, in his stables at home, animals of each and every famous breed, and was to go, that very day, to select a pair of exceptionally fine English horses for shipment to America. Was there ever such a variety of hobbies? And what space in these valuable columns would be taken were one merely to list the various classes of collectors.

Now a word about *badges*, a unique fad with some foreign, as well as American collectors. A really full account of the many varieties of badges of civil employees would likewise take up more space than a discriminating editor would permit, and much that might be written would be ruthlessly blue-penciled. It is hard to say what was the first badge of authority worn by anyone in holding a civil office. We read that, in the time of Augustus, A.D. 6, the Romans had their *praefectus vigilum*, whose officers had to keep order at night as well as to act as a fire brigade. Unfortunately historians do not inform us of the insignia worn by such officials.

We all have more or less respect for the policeman, whose badge varies in each and every city or country. Few of us will remember when the guardians of the law wore the star shown in Figure 1. It hails from the days of the old Philadelphia night watch; the time when "traffic-cops" were unknown, and one was privileged to drive on any street, in any direction, with *parking* not prohibited; and the hitching of one's horse to a post or tree quite *de rigueur*.

This badge is of thin, impressed brass, having the arms of the city on the star, and the number cut in the exergue. It was used in the Quaker City early in the last century.

Figure 2 (left) pictures a cap, or helmet, badge once worn by the officers of the law in New York City, as the arms denote; while 2 (right) in the form of a shield, bears the arms of the State, and was worn upon the breast of the coat by New York City policemen. France is represented (Fig. 3, left) by the oval badge marked *Surveillance*, and showing the cock of France—an insignia of the Revolutionary days when this badge was in use. The *B.S.A. Police* (Fig. 3, right) is from British South Africa; and the badge of Figure 3 (centre) is from the far-off island of Mauritius, a British colony in the Indian Ocean. Formerly known as the Isle de France, from 1715 to 1814, when it was held by the French East India Company, Mauritius was ceded to England by the Treaty of Paris, after the Napoleonic wars of 1794-1814.

The carriers of mail in various countries have their distinguishing insignia of occupation. Our own postal employees are simply marked,

as befits the servants of a democratic Republic. They are uniformed in a light blue suit, the buttons of which bear the figure of a letter-carrier and the initials P.O.D., for *Post Office Department*, though the men themselves say they mean *Poor Old Dad*. Figure 5 (left) shows the badge formerly worn on the letter carriers' helmet, or cap; the number designating the route, or carrier. Nothing thereon shows

what department of service the wearer might represent. Figure 5 (right) shows the present form of cap insignia, which, throughout the country, are uniform in appearance, except for the lower band, which bears the name of the post office and state. The number indicates the route to which the carrier is assigned. Our first Colonial Postmaster General was the versatile Benjamin Franklin, but historians fail to advise us what badge was worn by the carriers of mail, as they traveled over our very poor streets of those early days.



Fig. 1—POLICE SERVICE  
Brass badge of the old Philadelphia night watch.



Fig. 2—POLICE BADGES  
(Left) White metal cap badge of the New York police.  
(Right) Breast badge of the New York police.



Fig. 3—POLICE BADGES

(Left) Bronze police badge worn during the French Revolution.  
(Centre) Mauritius, police medal of merit.  
(Right) Badge of British South Africa police.

The *plaques de postes* of France are perhaps the most artistic in workmanship and numerous in variety of carriers' badges.

In the very early days of the French post office system, before railway or aeroplane, the mails were carried by horsemen, who necessarily traveled in relays, though by excellent roads. Those who attended to the animals at the relay stations wore a different badge from that of the post-rider. Again, the insignia of the carrier of local mail varied from that of his brother in the rural districts, as did that of the representative of the Military and Treasury departments. Space forbids describing these different badges in detail, as there are well over a hundred varieties of the French postal badges, but a few may be shown. Figure 6 is from a cast bronze badge made to be sewed on the cap or coat. It was in use on the route to Mers, during the reign of Louis XV, almost

two centuries ago. During the Napoleonic period such badges were of lighter material, — silver sheets impressed on a layer of copper underneath, for stability. These badges are excellent specimens of the die-maker's art, as are those of Louis XVIII, during the Restoration

period (1814-1830), and the badges of the Second Empire.

Another interesting badge is that of the King's Messenger of Great Britain (Fig. 8). At the present time there are but ten men in this service, which constitutes part of the Foreign Office responsibility. Since the King's messengers are employed to carry diplomatic despatches, this badge usually passes its bearer through the foreign customs without formality, and entitles him to other favors in the way of quick and first-class transportation, for which of course his government pays.

The emblems are of silver-gilt with a silver greyhound suspended below, indicative of speed. The arms and cipher of the monarch are enameled on the centre and covered with a heavy glass. He who wears this badge in the service of the King must be proud indeed of his position.

The wearing of *plaques* in France was not confined to government or municipal employees, as is evidenced by the badge of the *Forêts de la Maison D'Orléans* (Fig. 9), worn by a guardian of the estate of that branch of the Bourbon family (descendants of Philippe, the second son of Louis XIII) who, at the downfall of Louis Philippe in the Revolution of 1848, lost



Fig. 4—BRONZE IDENTIFICATION MEDAL OF ANTWERP FIREMEN (c. 1700)  
Fireman Number 7 of Engine Company Number 4 is here indicated.



Fig. 5—LETTER CARRIER BADGES

(Left) Old style cap badge of United States postmen.  
(Right) Present cap badge.





Fig. 6 — LETTER CARRIER BADGE  
French *plaque de postes* (1715-1774)

our way to Rouen, we passed a shop where all kinds of trash were offered for sale, as the French say, *occasion*, or second-hand. Of course we stopped, only to find that there was nothing worth carrying away save a piece of old brass, sold us for sixty-four cents, which proved to be a window sundial, black with age,

all chance of reigning in France. Badges of the *Domaine de Marquis du Luart* (near Mamers in Sarthe) (Fig. 7) and of the *Garde particulier de Mr. Amedée Folie, à El Beuf, Seine Inférieure* (Fig. 10), are interesting bits of die work.

The latter is particularly prized by me, because of an experience in the village which it records. In motoring through that attractive place on

badges. Usually these pieces are of rather inexpensive material and worth but little; so that, when a change of design is made, the older types soon land in junk shops or find their way to the melting pot for old metal. One cannot tell where they may be found. That for Mers was procured in a most out-of-the-way shop while we



Fig. 7 — PRIVATE POLICE  
Copper badge of guardian for the Marquis de Luart.

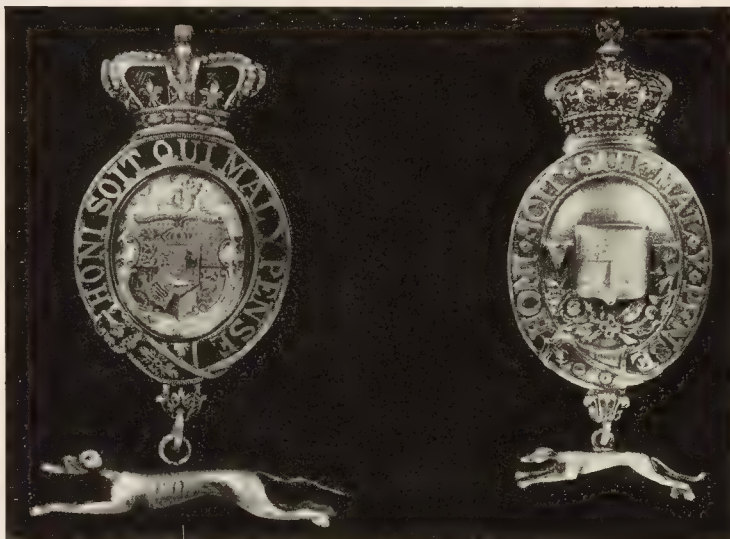


Fig. 8 — KING'S MESSENGER BADGES  
(Left) From the reign of William IV.  
(Right) Queen's Messenger (Victoria)

but of glorious workmanship, and engraved with the name of the maker, *Menant à Paris*, which dated our treasure as of 1725. It now gleams like purest gold upon my window sill as I write these lines.

To return to

treasures for collectors, if only one enjoys the hunt and has sufficient patience to sort over the old metal stock of the chiffonnier.

The student of the subject of *plaques de postes* of France will do well to consult Mr. Ch. Florange's



Fig. 9 — PRIVATE POLICE  
Silvered badge of guardian of the forest of Orléans.



Fig. 10 — PRIVATE POLICE  
Silvered badge of guard of M. Folie of El Beuf.

were searching for samplers. The Napoleonic silvered badge for *Postes Militaires* (Fig. 12) was secured from a desk drawer in a small second hand bookshop of Paris. The fireman's badge of Antwerp and a King's Messenger insignia were bought in New York. The shabbiest of old junk shops frequently house



Fig. 11 — FRENCH MILITARY POST SERVICE  
Period of Napoleon III.

pieces pertaining to the earliest French postal service, and withal is calculated to rejoice the heart of any philatelic collector.

The collecting of badges leads naturally into lines of study connected with the service for which they were worn. The books on the ancient post routes of the old countries make interesting reading. I have one whose title page carries the arms of M. Turgot, who held the office of Minister of State, et cetera, under Louis XVI, just one hundred years ago. Then, too, there are maps of the post roads of various countries, which give an additional interest to the subject. The cartouches on

valuable work, *Etude sur les Messageries et les Postes*, Paris, 1925. The book is profusely illustrated with plaques, stamps and other the old maps are quite as fascinating as the maps themselves, and their delicate coloring — all handwork of a century or two ago — is quite in



Fig. 12 — FRENCH MILITARY POST SERVICE  
Period of Napoleon I.

keeping with the workmanship of the engravings. Note the post-riders on the cartouche here reproduced (Fig. 13) and see whether they may not gallop straight into your heart, there to stimulate a desire to search for more such fascinating reminders of the past; which are to be had, in plenty. And they will repay their finder a thousandfold for his troubles: first, by their intrinsic charm, and second, by revealing to him innumerable interesting by-paths.

Fig. 13 — (Left) CARTOUCHE  
From a colored map of the post roads of France, 1693. This is delicately colored, as is likewise the map.



Fig. 14, a, b, c — FRENCH POSTAL SERVICE  
a and b Brass, of Second Empire (1852-1870).  
c Brass, of Second Republic (1848)





Fig. 1—DETAIL OF CHEST BY JOHANN RANK

The chests from which the details in Figures 1, 2, and 4 are taken appeared in Figures 1, 3, and 4 respectively of Part II of *Pennsylvania German Dower Chests*, published in *ANTIQUES* for April.



Fig. 2—DETAIL OF CHEST BY JOHN PETER RANK

Apparently the artist was displeased with the two attempts at an incised outline for his pot, and finally painted the vessel free-hand without the aid of guiding lines.

## Pennsylvania German Dower Chests

### Part III

By ESTHER S. FRASER

#### *Some Problems of the Chests*

CHRISTIAN SELZER'S chest with the two signatures, one in German, the other in English, which I mentioned in the beginning of this series\* has given rise to considerable conjecture. At first it seemed possible that the old man's son, Christian, might have painted the chest

\*See *ANTIQUES*, Vol. XI, p. 121. This chest was signed in German script *Christian Sulser*, and in English handwriting *Chris Selzer*. When first mentioned, as noted, this discrepancy of name was not explained. See also Vol. XI, p. 280.

with his father's assistance, and that each man might have left his signature to celebrate the dual accomplishment. But the decorative painting is, beyond all doubt, the father's work. No two out of three panels display any repetition. Each of the three vases exhibits a different degree of slenderness. By such variations do we identify the father's work.

Now that another chest has come to light, signed *Johannes Selzer*, in German script, on the left-hand vase, and *John*



Fig. 3—THE CHRISTIAN SELZER HOME, JONESTOWN, PENNSYLVANIA

Two views of the dwelling said to have been occupied by Christian Selzer, yeoman and decorator of furniture.

Seltzer on the right, there seems to be but one explanation of the bilingual signature. It was primarily a display of education, the ability to use two languages. Nevertheless, we may believe that there were few English speaking people in Jonestown when Christian Selzer and his son John were plying their ambitious brushes.

\* \* \*

Occasionally a Jonestown chest is found with another name upon the vases than that of the maker. A Christian Selzer chest, so signed on the right-hand side, bears the name of Caroline Bullman on the left. It seems probable that Caroline was the bride for whom the piece was painted. Other left-hand vases, whose message is thus far undeciphered, may prove to carry facts concerning a bride or her wedding.

\* \* \*

At a recent auction in the old Pennsylvania German territory, a peculiar chest was observed. Two broad panels in washed-out coloring suggested what might have been an unfinished decoration. (It was customary to decorate the panels first; then to paint in the surrounding background.) Thin pigments and unfortunate wear had combined to make any names on the two faded vases illegible. But the date 1777 was clearly scratched.

Now, of all the decorators of the Jonestown school, old Christian was the only one painting at that early date. Yet the puzzling chest shows no indication of his handiwork. His boldness and vigor are lacking. His strongly painted dark brown leaves are absent. This leaf

work is of a faded light brown, and the flower forms are exactly repeated. Were it not that the date is three years subsequent to that of John Seltzer's birth, we might assume this chest to be an embryonic effort by the younger

man. It shows just such following of Christian's designs as we might expect of the son. Quite obviously the date must be a forgery, either intended or accidental, because it is deeply scratched into the surface of the wood, as no Jonestown decorator would have wrought.

Someone has, perhaps, attempted to intensify obscured numerals, and, in so doing, has misread them, mistaking a 9 for a 7 and thus writing 1777 instead of 1797. That would be three years in advance of the first fully developed John Seltzer chest that has come to my attention. If we assume that 1777 is an error, this puzzling chest fails longer to puzzle. It becomes a demonstration of John's apprentice period, before he had developed his characteristic use of very thick pigments and gray-green leaves.

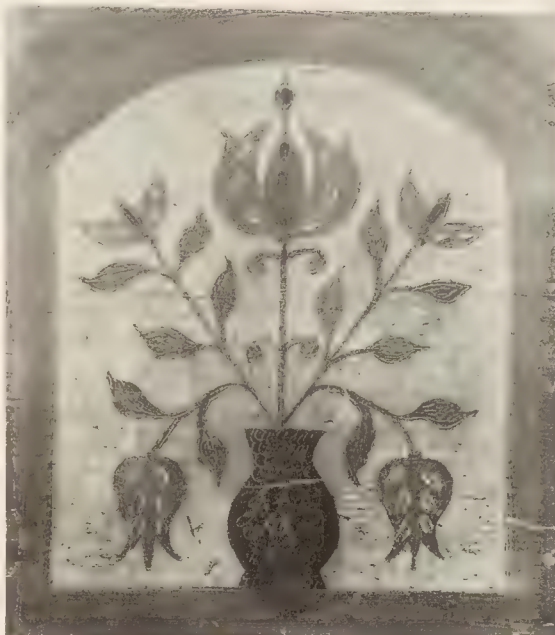


Fig. 4—DETAIL OF CHEST BY JOHN SELTZER

#### CONCLUSION

I have here identified Christian Selzer and certain of his followers. That there were more disciples we may hardly doubt. In fact, I have seen one or two chests which belong to the Jonestown School, but which can hardly be the work of any of the painters thus far discussed. Failing, for the present, to find identifying marks, I have omitted these pieces from consideration.

The significance of the Jonestown decorators is great. Now, at last, we may definitely prove that at least one large group of German-type dower chests was made in this country. I venture to believe that numberless other chests were made and decorated in those old German-

settled counties where foreign peasant customs were so long preserved.

There follows a pictorial resumé of Jonestown patterns and a chart for identifying the work of individual masters.



Fig. 5—THE RANK MANSION IN JONESTOWN

Barring the porches at the right, a typical Pennsylvania German dwelling. It stands opposite the Buck Tavern, whose sign is visible in the foreground of the picture.





Fig. 6—DETAIL BY PETER RANK, SR.



Fig. 7—DETAIL BY CHRISTIAN SELZER



Fig. 8—DETAIL BY JOHANN RANK

The diagrammatic chart of Figure 10 is self-explanatory. At the extreme left we find reproduced our designers' signatures, with the exception of that of Peter Rank, Jr., whose name is printed. In the centre of the chart, beside the name of each designer, are



Fig. 9—DETAIL BY JOHN SELTZER

arranged the typical vase forms which are characteristic of each man. And at the right appear a few notes concerning the special aspects of each painter's work.

The surrounding pictures of chest sections published else-

Fig. 12—DETAIL BY PETER RANK, JR.



<i>Glory from Tulym</i>	1771-1772		1773-76		Painted freely with a brush. Panels show variety of form. No end to variations in flowers. Very dark brown leaves.	
<i>Johann Rank</i>					Scratched his design first. Used dark brown leaves. Flower forms follow Christian Selzer's; petals show cross flecking. Strong feeling for curves. No angularity.	
<i>Peter Rank Flossy Heard</i>					Drew scratch lines for floral designs and failed to follow them. Drawing irregular, and hesitant. Leaves cinnamon-brown color.	
PETER RANK, JR.			1800		1807	Very clumsy drawing, tulips almost formless. Covered flowers and leaves, with large dots. Later used compass for all of design and continued the spotting.
<i>John Seltzer</i>						Drew only three or four stock patterns, probably tracing his design. Used green leaves and very thick mixture of paint.

F.g. 10 (above) — REFERENCE CHART FOR SIGNATURES AND DESIGNS

Fig. 13 (below) — DETAIL BY CHRISTIAN SELZER



where in this series, show facsimile examples of the vase types sketched in the chart. Christian Selzer's vases (Figs. 7 and 13) are placed above and below the diagrammatic chart. John Seltzer's appear at both sides (Figs. 9 and 11). Peter Rank, Jr. is



Fig. 11—DETAIL BY JOHN SELTZER

illustrated by two examples in the bottom row (Figs. 12 and 14). Peter Rank, Sr. will be found represented in the upper left-hand corner of the page, and Johann Rank in the upper right.

Fig. 14—DETAIL BY PETER RANK, JR.



# Ready Reference for Furniture Hardware, I.

Drawings by Dorothy Miller Thormin

Photographs from original specimens in the private collection of Israel Sack

ON this page and those later to be published, ANTIQUES offers a condensed reference guide to the appropriate hardware for various types of American furniture at different periods.

The arrangement presented is a very simple one. In the center of the page is shown a selection of typical forms of hardware, photographed from genuine, and, in some cases, rare originals. About this central group are sketches of typical specimens of furniture of the approximate period indicated by the dates written below them. Beside each specimen of furniture has been drawn what seems to be the appropriate style of hardware for use in conjunction with it, or with pieces of similar period and character. All, or nearly all, of the brasses illustrated are to be had

exact proportioning to the scale of the furniture. In buying reproductions of brasses, make sure that the size is right.

Early pieces of furniture, through the period of trumpet-shaped legs (1650-1700), ordinarily call for cast brass *drop-handles* on drawers and doors. Handles and keyhole escutcheons do not always match, the latter being sometimes more elaborate than the former (Fig. 3).

When the period of symmetrical vase-shaped turnings is reached (c. 1700) drop-handles should be sparingly used. Preference should usually be given to the *bail* handle of light construction, with a light back plate, plain or engraved, but not pierced. In Figure 4 bail handles would really be fully as appropriate as the drops, except for the small size of the table. Keyhole

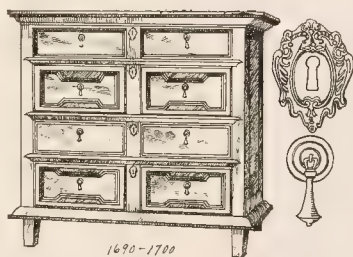


Figure 1



Figure 2

nowadays in excellent reproduction.

In addition to such a diagrammatic presentation of the case, very few words of explanation are needed. But certain considerations should be borne in mind. *First*: the simpler the piece, the plainer should be its hardware. *Again*: the charm of early hardware lies in its

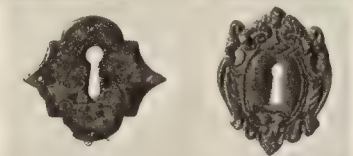


Figure A

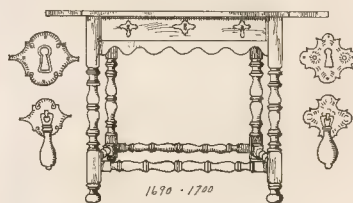


Figure 4

escutcheons were secured by small brass tacks. Until after 1700 metal drawer handles were held in place with what was virtually a wire cotterpin that passed through the drawer front and was then spread. Reproductions today are often similarly constructed, or are supplied with small bolts.



Figure 3

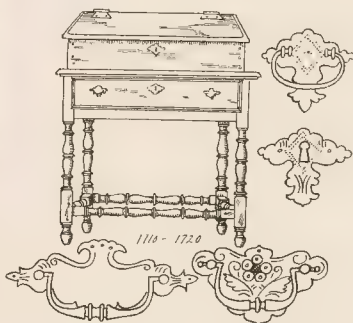


Figure 5





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## London Notes

By F. C.

AS a collector, I have many soft spots in my heart. Lately have I added yet another to that spongy structure. I have found myself so completely captivated that, in one mad moment of complete surrender, I counted out the proceeds of four months' toil of my pen into the palm of an honest tradesman, and then, with my remaining two and sixpence, took a taxi, the better to carry home in comparative safety the object of my deep devotion.

Yes, it is May, and I have fallen in love again. Her name is Miss Pamela Grant, of Knightsbridge Street, and, could you but see her, you would not blame me. Not only is she a great beauty, but her family is vastly important. Her father, Francis William Grant, was member of the House of Commons for Elginshire in 1810; and she herself was the very pink of fashion, else the great Poole would not have taken such infinite pains to model in his colored waxes the very pattern of the lace on her frock. Her bonnet is the latest thing from Paris, a green straw with three coquettish feathers and a spray of roses, tied under her demure chin by ribbons whose edges are marvellously picoted; and, from within a frilling of lace, her brown-gold curls nestle against the lovely curve of her cheek, as fresh and living as that of the fairy Princess who, in her glass case, slept for a hundred years. My princess has been sleeping in hers for longer than that, for under her shoulder is Poole's signature and the date 1811.

My first venture into the field of wax portraits was when I bought one of Queen Charlotte, surely England's plainest sovereign. Later I found her George, a fit mate for her, with his blunt, uninteresting features. Later, in an odd little shop in Vauxhall, literally unearthed a wax portrait that was as fine and delicate as a cameo — The Honorable Mrs. Charles Long, wearing a chaplet of leaves around her classic brow. Something about it made me think of Fanny Burney's diary and the Lady of Bath Easton, who started, you remember, a little Parnassus of her own in her back yard, as it were. Every Thursday themes were given out and "all the flux of quality of Bath" contended for the prizes. The winner knelt to the self-constituted Calliope, kissed her pudgy hand, and was crowned with myrtle. All this Dr. Johnson's protégée recorded in 1781. The date on my wax portrait is 1813. Evidently the muse was still fashionable.

Where have all the wax portraits gone, I wonder. To judge from the fineness of still existing works, their making must have been a well studied and flourishing art. How rarely one sees them in the ordinary shop, and how very little is written about them.\*

Speaking of Dr. Johnson, Mr. Sawyer, than whom surely no one has a fuller knowledge of books and their buyers, tells us that the American taste for Johnsoniana is responsible for the tremendous rise in its prices today. Fifteen years ago early editions of Boswell's *Life* averaged £10. Today I think I could lay my finger on the admirable miscreant who has chased the price up to £170. In fact he confesses his sins with characteristic glee in a recent number of the *Atlantic*.

Australia, they say, is becoming a formidable rival of America in the collection of first editions. Just now our oceanic relatives are concentrating on British authors of the nineteenth century, Dickens being the especial object of devotion. I noticed recently a first serial edition of *Vanity Fair* for £450, while beside it a first serial of *Pickwick* was priced £1,750!

Once more the question of an embargo on the export of British art treasures has been brought up, apropos of the recent sale to America of some £100,000 worth of paintings from one of the great private collections here. One of our optimistic contemporaries finds in this cause for rejoicing among our modern

\*For notes on wax portraits see *Antiques*, Vol. III, p. 203; Vol. V, p. 59; Vol. VI, p. 308.

artists, whose labor would no doubt be in unwonted demand by those who might find it profitable to have an ancient masterpiece temporarily painted over.

It might be a bit disconcerting, however, to pay a struggling Chelsea artist for laying a futurist still-life over an Italian Primitive, only to have the customs peel off both and discover their firm foundation to be a portrait of the late lamented Queen Victoria.

On May 24 at Christie's, I watched with comparative fortitude, while nearly one hundred Ming bowls, vases, and beakers from the collection of John Love were sold. Glorious things some of them were, in powder-blues, aubergine, and coral, but, personally, I'd rather content myself with humble Staffordshire.

A few days before, at the same great rooms, an important sale was held of old French furniture and objets d'art, the property of the late Mrs. Louis Raphael.

Here indeed was a riot of wonders, many from the important collection of Sir Anthony de Rothschild. I found Mortlake, Brussels, and Aubusson tapestries, old Sèvres and Dresden, marbles, bronzes, and ormolu; marquetry and parquetry furniture, suites of chairs covered in gorgeous Beauvais tapestry, and cabinets heavy with trimmings, swags, festoons, sprays, and trophies, and not a thing to which I, for my own part, would give houseroom.

More interesting to my mind was a sale on the thirteenth of May at Sotheby's of a collection of samplers formed by the late Andrew W. Tuer, Esq., F.S.A. Many of the specimens are described in Marcus Huish's book, *Samplers and Tapestry Embroideries*. Those of the early nineteenth century are distinguished by the most lamentable and depressing poems, of which the following is a relatively cheerful specimen:

Our Father eat forbidden fruit  
And from is glory fell,  
And we is children thus were brought  
To death and near to hell.

A sampler of a hundred years earlier has more—don't you call it "pepper"—in it:

Elizabeth Matrom is my name, and with my nedell I rought the same,  
And if my judgement had been better, I would have mended every letter.  
And she that is wise, her time will prise.  
She that will eat her breakfast in her bed, and spend all the morning in dressing  
her hed  
And sat at dinner like a maiden bride, God in His mercy may do much to save  
her,  
But what a case is he that must have her.

Ten specimens there were of seventeenth-century work, the oldest dated 1648, that being, indeed, the oldest sampler known, the work of one Rebekah Fisher, dead now these 250 years.

On the same day were sold by His Grace the Duke of Atholl a set of twenty-four old Chinese painted wall panels imported in the eighteenth century for the decoration of old Dunkeld House; but never used, which accounts for their "wonderful brilliancy and fine condition." "It is impossible," says Sotheby's cataloguer, who for once allows himself to be carried away by his subject, "to exaggerate the charm of these wall panels as backgrounds for Old English Furniture—Queen Anne, Chippendale's Chinese, old lacquer and the chinoiserie of other designers, all being equally at home with them. These painted wall papers have always been highly prized, and many of the finest old country mansions had some of their best rooms hung with 'China paper.' Mrs. Montague (once more we think of Fanny Burney) writes that 'a room in her town house is lined with paper of Pekin.'"

Some most attractive old engraved powderhorns have begun to turn up lately in odd corners of London, possibly from some recently scattered collection. Many of these were brought back to England by soldiers who fought in America during the War of

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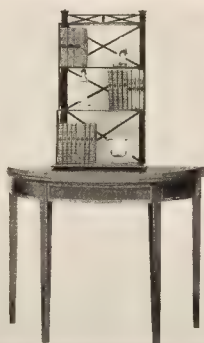
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Independence, and were used not only as powderhorns but as maps and guides. One I saw recently was etched with a very well executed map of New York State and New Jersey, with a tiny British flag planted wherever the forces of the King were in occupation (there were not many, good rebel). On another were large and gambolsome fish, disporting themselves in the waters of Charlestown harbor.

Another sale about which there is much speculation is to be conducted by Knight, Frank, and Rutley of Hanover Square in the not far distant future. It is the collection of the Margrave Pallavicini, works of art brought from Schloss Stübichhofen in Styria. While on a walking trip through Styria, not long ago, I passed a few of these old castles, and stayed for several happy weeks at two of them. And, though, in each case, the owners were new poor, the things they still owned, collected by God knows how many generations of rich and art-loving forebears, were as remarkable as anything I have ever seen. True, their state furniture is too richly carved and bedecked for our simple tastes but Oh! such wood, and Ah! such ceiling work! And in some of their hangings there is an almost oriental opulence. It will be interesting to see what the Margrave is bringing to old Londontown.

## Shop Talk

By BONDOME

A HIGHLY commendable piece of constructive work is the Code of Ethics compiled for the Antique and Decorative Arts League by a committee consisting of Edward I. Farmer, Robert Samuel, H. F. Dawson, Philip Suval, and Max Williams. The adoption of such a code by the League will mean, of course, at least its tacit acceptance by the antique trade in general, and therewith the establishment of buyer confidence in a wider as well as a firmer foundation than it has hitherto experienced.

Following is the gist of the new Code:

1. Members shall, in all their dealings with the public and with their fellow members, adhere to moral and ethical standards of conduct, so as to command the respect and confidence of their fellow members and the public generally.
2. The sale of antiques and objets d'art as genuine or original when, as a matter of fact, they are fraudulent imitations or are not genuine and original, is absolutely and unequivocally condemned.
3. All invoices or memoranda of sales by members of the League shall contain a fair description of the articles sold.
4. In expressing opinions relating to competitors or their goods, members of the League are pledged to give fair and impartial judgment, and to deal with their fellow members, fellow dealers and the public generally, in such honorable manner as they themselves would wish to be dealt with.
5. In the event that any member of the League shall misrepresent any article sold it is incumbent upon him to refund the purchase price of such article upon demand by the purchaser.
6. The League will, subject to and in accordance with its Rules of Procedure, act as arbitrator of disputes or misunderstanding between its own members, or between the members of the League and the public; and will also arbitrate disputes and misunderstandings between non-members, who submit to the jurisdiction of the League.

## Current Books

*Any book reviewed or mentioned in ANTIQUES may be purchased through this magazine*

*Address the Book Department*

EARLY AMERICAN FURNITURE. By Charles Over Cornelius, Associate Curator of American Art, Metropolitan Museum of Art. New York and London, The Century Company, 1926. 278 + xx pages, 63 plates, 12 drawings. Price \$4.00.

THIS is far more than a catalogue of the furniture and furniture-makers of Colonial America. Essentially it is a philosophical study of the background of the subject — the political

and social movements — the tides of civilization whose course is marked by a springing up of centres of wealth and luxurious living and culture. It is not necessary to fall in with all the author's conclusions to grant the unusual character of his book and its value to the student. The work becomes a kind of Origin of Species with respect to the decorative arts of Europe and America, or rather that branch of them which has to do with furniture.

The text of Mr. Cornelius's work is illustrated with nearly a hundred plates and drawings. It carries a list of authorities on the subject of American furniture, a bibliography of sources of information on the settlement and progress of the Colonies, and a good index.

ISABELLA STEWART GARDNER AND FENWAY COURT. By Morris Carter. Boston and New York, Houghton Mifflin Company, 1926. Price \$6.00.

MRS. JACK GARDNER, as she was familiarly known nearly the world over, was no dilettante patron of the arts, seeking some radiance for herself in the pale glories reflected from the haloes of mediaeval saints. Neither was she a romantic, reveling in a perpetual *Rathskeller* stage of aesthetic development. She was, in fact, an extraordinarily vital woman, possessed of exceptional social genius, remarkable executive ability, and a true flair for all that is fine in the fine arts. She dominated the immediate circle of her friends, and commanded rather than followed the technical advisers of her adventures in collecting. All this and more will be found in Morris Carter's fascinating volume, *Isabella Stewart Gardner*.

L'ORFÈVRERIE D'ÉTAIN STRASBOURGEOISE. By Adolphe Riff. Strasbourg, 1919. 14 pages, 7 illustrations. Brochure.

L'ORFÈVRERIE D'ÉTAIN EN FRANCE. Les Aiguères en Casque. By Adolphe Riff. Strasbourg, 1926. 22 pages, 13 illustrations, and 1 table of marks. Brochure.

THE Conservator of Museums in Strasbourg, Adolphe Riff, is recognized abroad as a foremost authority in the field of French pewter, and particularly that of the Province of Alsace.

The first of the two pamphlets here noted is concerned with the fine pewter work of Strasbourg, of which, hitherto, no history had been published. The second, a far more recent publication, is devoted to the pewter helmet-shaped pitchers of France, of which the variety is considerable. Both pamphlets are adequately illustrated.

EARLY AMERICAN WALL PAINTINGS. By Edward B. Allen. New Haven, Yale University Press. 1926. 110 + xiv pages, 127 illustrations. Price \$7.50.

IN collecting and grouping so many examples of the old wall paintings still to be found in certain localities, Mr. Allen has made a valuable contribution to the history of the domestic arts in our country. In the one hundred and twenty-seven illustrations with which he has embellished his descriptions an interesting and impressive showing is made.

At first glance, there would seem to be a great many of these old murals still surviving, but, when the size of the country is estimated, the numerosity is less impressive. Most of them, with a few distinguished exceptions, are to be found in New England. Of these exceptions, one, especially interesting as well as unfamiliar, is the remainder of decorations in the one-time residence of Mann S. Valentine, in Baltimore, now the Valentine Museum. Here are three over-door panels, copies of Flaxman's illustrations of the *Iliad*, executed with great precision in black and white on plaster. It is thought that the whole house was done in a similar manner. It is irritating to learn that not even tradition gives a hint as to the artist.

Another example is in the Alsop House in Middletown, Connecticut—a fine, imposing mansion, one judges, from descriptions of it. The decoration here is a beautiful and comprehensive scheme in the Pompeian style, executed by a practised hand. It is a comparatively late decoration, and Mr. Allen is inclined to attribute its workmanship to Brumidi, an Italian artist who is known to have been in this country between the years 1849-1852. Mr. Allen divides his general subject into the two categories of

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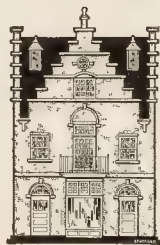
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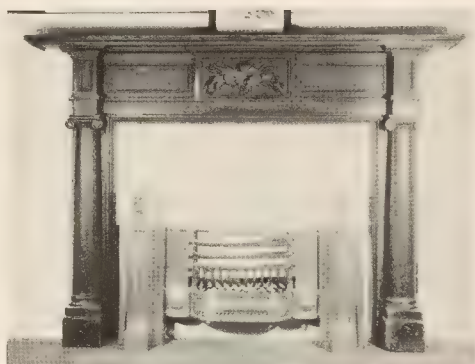


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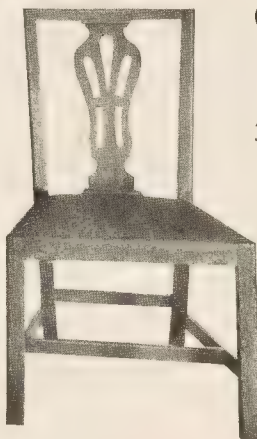
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panels and frescoes. Among the latter he gives a description of the Warner house paintings in Portsmouth, New Hampshire; among the former, are the panels in the Clark-Frankland house, originally in North Square, Boston, and of those in the reconstructed *Marmion* room in the Metropolitan Museum, New York — all three more or less familiar to those interested in the subject.

Very informing is the chapter on the Connecticut Valley group of murals. There are, it seems, a considerable number of frescoes in old houses in Connecticut, in the region of the Connecticut River, and in more distant spots of the same artistic lineage, which were done, Mr. Allen believes, under Dutch influence — the regularly recurring patterns, both in free-hand and stencil, inheriting from the motifs on old Dutch dower chests, glass, and various utensils. Thus far we may go with him, but when he speaks of the Germans interchangeably with the Dutch as giving us the stencil as well as the Prussian eagle — well, we cannot agree. From our early days of a green-bound United States History, we have thought it was the Dutch who settled in Connecticut and who so harassed our English ancestors; and that the Germans stayed pretty much in Pennsylvania and New Jersey. As for the eagle — that fowl, when it appears in early American affairs, has been accounted our own assertive bird — Yankee, not Prussian.

Mr. Allen devotes much space to Corné, the Italian painter who came to Salem in 1799 under the auspices of the Derby family. The most important of all our early murals, as many think, is Corné's set covering the entire wall spaces of the Sullivan-Dorr house in Providence, Rhode Island. Mr. Allen does not offer any particular criticism of the paintings, but he carefully reports their coloring and indicates the chief features of each example. His comments are to that extent valuable. The paintings are panoramic and Italian in feeling, the largest wall space being given to the Bay of Naples.

Mr. Allen attributes the paintings in the hall of the Lindall-Andrews house in Salem — of which he reproduces the entire set — to Corné. These decorations have been attributed to Samuel Bartol, a Marblehead painter. Mr. Allen's supposition seems much more probable, as the subjects are all foreign; and, though they might have been copied from the wall papers so in vogue at the date, their atmosphere is entirely un-American. Other illustrations of Corné's work are given in a chapter which is a genuine tribute to a little-known painter.

There is a rather unclassifiable group of crude wall paintings, vestiges of which we are likely to run into in various parts of New England. Mr. Allen thinks these may have been done about 1838, and that they are, quite possibly, by one man; he thinks, also, that they are suggestive of the scene-painter's craft. His suppositions might give rise to some queries, but they are interesting and plausible enough. — L. K.

COLONIAL LIGHTING. By Arthur H. Hayward. Boston, Little, Brown, and Company, 1927. 168 + xxiv pages, 120 illustrations. Price \$7.50.

THIS is a reprint of a book previously published under the same entitlement. Some slight textual changes have been made; but they are of no material consequence, and have no observable influence upon the value or usefulness of the previous edition. *ANTIQUES* has already rendered due meed of praise to Mr. Hayward for this pioneer work. It is not necessarily the last word on the subject of lighting and lighting fixtures of early days, but it is surely the *first* word and seems likely to remain the only one for some time to come.

THE PRACTICAL BOOK OF LEARNING DECORATION AND FURNITURE. By Edward Stratton Holloway. Philadelphia, J. B. Lippincott Company, 1926. 176 pages, 180 illustrations. Price \$4.50.

IF one does not know the furniture of Italy, France, and Spain, he does not know even that of England and America. That superficially exaggerated but fundamentally sound statement is the key to this book. It is, in short, a kind of comparative history of furniture styles. In text and illustrations it concerns itself with Italian, Spanish, French, English, and

American furniture of successive periods. A final chapter is devoted to various applications of style to interior decoration. Mr. Holloway writes profusely, gives various receipts for differentiating between the furniture of one period and that of another, and assures his reader that all his illustrations are authentic. Here and there the accuracy of his statements is open to question; but he has undertaken a monumental task, and on the whole has accomplished it sufficiently well to meet the average requirement.

A DICTIONARY OF PAINTERS OF MINIATURES. By J. J. Foster. London, Philip Allan & Co., Ltd., 1926. 330 + xiv pages. Price \$6.00.

J. J. FOSTER was one of those rare individuals who seem to be specially appointed by providence to investigate, collect, and collate. It was not enough for him to know in his own behalf; knowing, he must record, and recording, he must arrange for the benefit of others. And, in the accomplishment of his task, he was able to exercise the finest critical discrimination both literary and artistic. Only to such a man would it be possible to produce *A Dictionary of Painters of Miniatures* within a compass of three hundred and thirty pages, and so to balance the length of its biographies as to ensure adequate completeness and satisfactory emphasis. As interest in miniatures and their painters increases, the indispensability of this handy volume will be the more widely recognized.

#### RECEIVED FOR REVIEW

##### FINE ARTS

THE FOUR PARTS OF THE WORLD, as represented in old-time pageants and ballets. By James H. Hyde. Reprinted from *Apollo*. London, 1927. Brochure.

##### FURNITURE

FRENCH PROVINCIAL FURNITURE. By Henri Longnon and Frances Wilson Huard. Philadelphia and London, J. B. Lippincott Company, 1927. Price \$5.00.

##### MISCELLANEOUS

HAWKERS AND WALKERS IN EARLY AMERICA. By Richardson Wright. Philadelphia and London, J. B. Lippincott Company, 1927. Price \$4.50.

THE PRACTICAL BOOK OF AMERICAN ANTIQUES. By Harold Donaldson Eberlein and Abbot McClure. Revised and with a new supplement. Philadelphia and London, J. B. Lippincott, 1927. Price \$9.50.

## Lectures and Exhibits

From the Cleveland Museum, along with the report of their successful Annual Exhibition, we received a bulletin describing the extensive educational work carried on both for adults and children. The scope of this program is most inviting; and offers many alluring — and improving — byways through which the museum member may wander.

\*\*\*

The May exhibitions at The Metropolitan Museum, announcements of which were published in this column last month, will continue throughout the summer.

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The Chicago Architectural League will hold its thirty-ninth annual exhibition at the Chicago Art Institute from June 25 to August 1.

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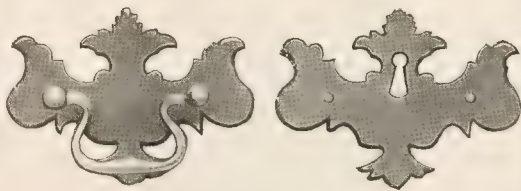
Lovers of old English cottages will be pleased to learn that a month or so ago the British Royal Society of Arts called a conference for the purpose of considering the best means of preserving the old cottage architecture of England. A campaign is now in progress to raise a substantial fund, not to convert these old cottages into museums, but to preserve them as homes.

\*\*\*

Contrary to the usual American custom of building a great hall and gradually filling it up with "objects of art," the new Fogg Museum has been built to house a collection that was spilling out of its old walls. Furthermore, the architecture and administration of the new museum have been worked out for the purpose of educating and giving joy to the art student at Harvard instead of wearying him.

In addition to its valuable collection and excellent staff, the museum boasts a lecture hall, a library, and a most beautiful central court.

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## Questions and Answers

Questions for answers in this column should be written clearly on one side of the paper only, and should be addressed to the Queries Editor.

All descriptions of objects needing classification or attribution should include exact details of size, color, material, and derivation, and should, if possible, be accompanied by photographs. All proper names quoted should be printed in capital letters to facilitate identification.

Answers by mail cannot be undertaken, but photographs and other illustrated material needed for identification will be returned when stamps are supplied.

Attempts at valuation ANTIQUES considers outside its province.

343. C. C. B., *Ohio*, seeks the identification of her plate reproduced below. The plate is highly glazed, and on the edge has a sm blue band, and a raised vine with flowers which are colored yellow, and blue. The scene depicted is the burning of J. Rogers, who suffered martyrdom at Smithfield, London, in 1555, during the reign of Queen Mary.

This is a piece of Staffordshire ware, probably not very old, nor, in its present state, of any particular value. J. & G. Meakin, established in 1845, have turned out a good deal of this general type of war



344. V. A. S., *New York*, asks information concerning her mantel clock marked *Chauncey Jerome and Great Industrial Exhibition Building — Hyde Park*.

According to Britten, Jerome, a pupil of Eli Terry, maker of American clocks, was born at Canaan, Connecticut, in 1793. With his brother, Nobel Jerome, he began business at Bristol, Connecticut. In 1842 he shipped clocks to England which the customs authorities seized and paid for, believing they were undervalued. Shortly afterwards he started the Jerome Manufacturing Company, at New Haven.

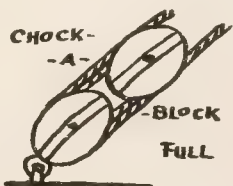
We do not know whether the Exhibition Building is pictured on the clock, or whether simply the words appear there, but, in any case, the reference is to the Exhibition of 1851 held at Hyde Park, London, in the "Crystal Palace", which was subsequently moved to Sydenham, where it forms the main part of the present "Crystal Palace".

345. G. E. B., *Oklahoma*, the owner of a piece of needlework which is a combination of needlepoint and beadwork, enquires the approximate period when this type of embroidery was popular; and also asks suggestions for framing her specimen.

Articles of this kind were made about the middle of the nineteenth century. In order to give more brilliancy to the needlepoint, glass beads were sometimes added.

With regard to framing, one might suggest an old gilt frame of approximately the same period. If the frame is too large, it would add considerably to the effectiveness of the whole to have a black border with perhaps two gilt lines painted on the under side of the glass.

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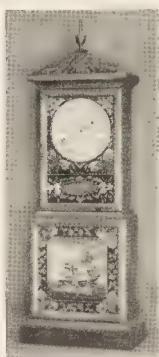
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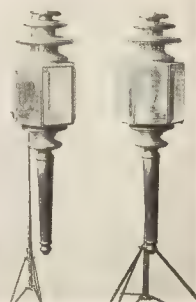


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Telephone Bittersweet 1068

Announces the opening of the  
**GREEN BAY SHOP, JUNE 1**

Importations from Europe just received, including a large collection of rare lustre, papier-mâché trays, pewter, and antique jewelry.



A PENNSYLVANIA DAY BED

Come and see our stock. One visit is better than a dozen letters.

**FRANCIS D. BRINTON**

WEST CHESTER

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Chelsea : Worcester : Bow : Rockingham : Lowestoft  
Crown Derby : Staffordshire : Dresden : Silver Lustre  
Coalbrookdale

Can be found at **F. NOBLE CO.** at very low prices  
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## Twin Gables

*Kings Highway*

EAST SANDWICH, MASS.

*Offers for June*

An unusually small American sideboard in mahogany, 43 by 18 inches; a curly maple chest of drawers; a maple butterfly table, guaranteed genuine and unrestored; a wingchair; an iron chandelier; a beautiful pewter samovar; and a fine collection of furniture, Sandwich and Bristol glass, ship models, pewter, hooked rugs, and the like.

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MASSACHUSETTS

On Boston and New York Highway

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THE LARGEST STOCK OF ALL KINDS OF GLASS  
I HAVE EVER HAD

CHINA :: OLD TIN :: FLASKS  
CHAIRS :: TABLES :: STANDS

*Special 30-Day Sale on*  
SALTS AND CUP PLATES

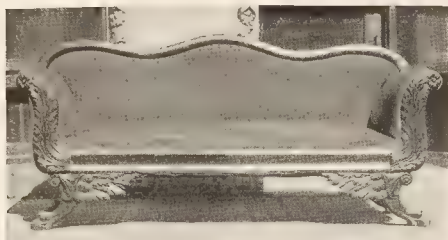
MANY RARE AND LOVELY THINGS

*in glass, china, pottery, and  
early furniture*

*are to be found in the shop of*

MRS. ALBERT K. HOSTETTER

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*Appointments Desirable*



Empire sofa in mahogany, finely proportioned. The elaborate carving is somewhat tempered by the broad expanse of plain surface.

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BOSTON

## Antiques

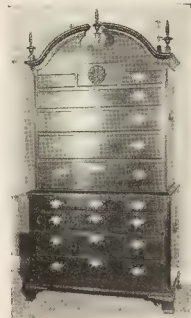
Desks, clocks, settees,  
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tables, chairs, and chests  
of drawers.

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CHEST-ON-CHEST IN WAL-  
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## Special Offerings

I am closing my shop to go abroad for the summer and am offering my antiques during the next few weeks at greatly reduced prices.

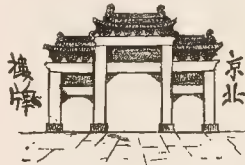
*Come and see for yourself*

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*Authentic Antiques*

1319 CONNECTICUT AVENUE WASHINGTON, D. C.  
*Everything Guaranteed as Represented*

Chinese Importations Interior Decorations Early American Furniture



This month we offer several very fine maple desks, step interiors, in fine condition, \$260; American pewter; Windsor, banister-back, and Chippendale chairs; Pennsylvania Dutch furniture and china; one signed chest; old Chinese embroideries and porcelains.

PEKING PAILOU

147 Watchung Avenue MONTCLAIR, N. J.  
*Fourteen miles by auto or bus from New York: three minutes walk from the Erie Station at Watchung Avenue*

MAHOGANY DRESSING  
GLASS

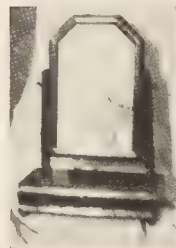
A large stock of unusual interest has been collected during the winter months.

*When traveling in the  
FINGER LAKES REGION  
visit my shop*

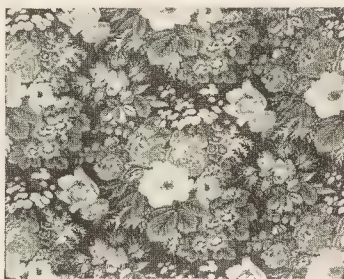
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Reproductions of chintzes for early American rooms. Samples mailed on approval; state color and style desired.

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from

New Hampshire Homes

for June

by Appointment Only

LYNDE SULLIVAN DURHAM N. H.

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A Collection of Great Variety and Distinction  
A Wonderful Assortment of Sandwich Glass



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Early American Antiques

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Telephone NEVins 4861

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Telephone NEVins 6076  
BROOKLYN, NEW YORK

OPENING JUNE 1ST, 1927

## The Wormhole

Eight miles west of Albany, New York, on the Cherry Valley Turnpike (Route seven)

The Summer Headquarters of

## The Old Coley Cottage

23 Dove Street, Albany, New York

Seekers after old-time treasures will find the unusual here.  
The range of choice is large and the quality in every way the highest.

Afternoon Tea

Tourists Accommodations

## Mrs. Mary D. Walker

One curly maple chest-on-chest; one curly maple drop-leaf table; these maple pieces are very lovely. Pine refectory table; six Windsor chairs, five nine-spindle; two brace-back arm Wind-sors; cut-out brass fire set; valentines and scrimshaw.

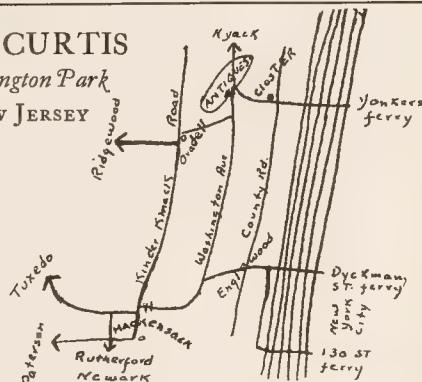
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NEW JERSEY



## FOREIGN ANTIQUES

Enjoy your money while it is invested.

Discerning Europeans invest in objects of art and antiques.

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Commissions executed  
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UNUSUAL WEDDING GIFTS

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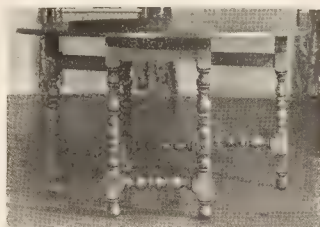
37 East 57th Street (3rd floor) Telephone REGENT 7279 NEW YORK  
Notice—closing July 1st for the summer, except by appointment with the trade

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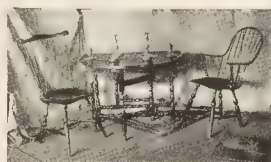
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Also on display some unique pieces  
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Old Boston Post Road Telephone 80 SOUTH SUDBURY, MASS.



We have a good line of genuine antiques:  
mirrors, early American desks, tables, chairs,  
highboys, sideboards, beds, bureaus, glass,  
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F. V. FRASER

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No dealer in antiques should permit  
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guide.

At a ridiculously small cost he may  
be listed in this directory which is  
constantly referred to by buyers of  
antiques.

Rates: \$15 for six months  
\$24 for twelve months.



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OUR NEW SHOP IS AT

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MARTHA DEAN TURPISCH

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Rare Maple Granddaddy  
Early Glass and Trays

2 Chippendale Chairs  
Unusual Pottery

**THE LITTLE HOUSE ANTIQUE SHOPPE**

EDITH HASTINGS TRACY

FLORENCE ABBOTT BLAKE

Summer Shoppe opens June 1st

STOCKBRIDGE, MASSACHUSETTS

CHIPPENDALE CHEST  
OF DRAWERS IN  
MAHOGANY  
*Fluted columns, French feet.*

Hanging above the bureau is  
a very unusual Pennsylvania  
Dutch Painting on glass.

MARTHA DEHAAS REEVES  
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and 20 Potter Street  
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Wallingford, Pennsylvania

P. G. PLATT

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## AN OPPORTUNITY TO BUY AT COST

**B**ECAUSE I am located in a remote section of New Hampshire, fourteen miles from a railroad station where summer tourists are late in reaching, I am selling at cost a full line of early American antiques and Empire furniture, packed and delivered free anywhere in the United States, during June, just to tide me over till the good old summer time.

My terms are check with order. Money will be refunded if articles are not satisfactory providing they are returned to me in ten days and in good condition. Express paid both ways. Check returned immediately if article is sold. All goods subject to prior sale.

Photographs sent on request. Come, write or telephone  
Harry Blanchard at

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## A Wonderful Collection of Rare Mantels

Largest collection in the country of these rare and exquisite mantels, in all different marbles; also Colonial wood mantels, doorways, beautiful iron and bronze grille doors, and other high grade stock. These are not reproductions.

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LOUDONVILLE  
Albany County NEW YORK

Opened May 14

for the fifth season, with  
pedigreed antiques  
that are not found  
elsewhere.

## THE ACTON ANTIQUE SHOP

One pair of vaseline yellow candlesticks.  
One mahogany low-post bed, posts in full  
pineapple pattern, head and footboards in  
plain paneling, no carving. The original  
owner, born in 1800, bought this when he be-  
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SOUTH ACTON :: :: MASSACHUSETTS  
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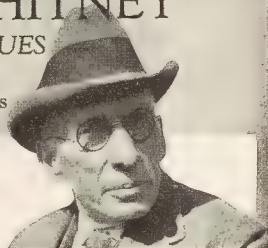
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"THE MAPLES"  
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## MRS. CLARK

of NEW BEDFORD

Announces the reopening of her shop at

BUZZARDS BAY, MASS.

Where she will carry, as always, a fine col-  
lection of furniture, glass, china, hooked  
rugs, bric-a-brac, and the like.

38-44 North Water Street  
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BUZZARDS BAY  
MASSACHUSETTS

## {1714} ANTIQUES

From Historic Dyer's Mill

This interesting old mill was built 213 years ago and stands today showing the fine workmanship of men who lived and labored over two centuries ago, long before the Revolutionary War was thought of. It has been a grist mill continuously until two years ago. The huge water wheel and ancient grist stones are still in perfect working order, all of which are being preserved with the greatest of care. The mill is fast becoming one of the show places of Pennsylvania. It is said that General Washington obtained his supplies from this mill on his march from Valley Forge to the crossing. This forms the setting for a very fine collection of

Early American Antiques

You will be delighted with your visit to this interesting spot, inspecting our large stock of antiques and the historic mill which is always open to the public. Located on the Easton Highway, two miles north of Doylestown, twenty-six miles north of Philadelphia, and ninety miles from New York. Include The Water Wheel in your next motor trip.

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DOYLESTOWN :: R.D. No. 2 :: PENNSYLVANIA

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## EARLY AMERICAN FURNITURE

*Our Collection of Early American  
Furniture has long been  
known for its great  
Excellence and  
Variety*



### MARGOLIS SHOP

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WE CARRY A  
COMPLETE  
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FINE  
CABINET  
HARDWARE



TIN SCOUNCE IN  
PEWTER FINISH  
\$6 a pair



### I. SACK

*Fine Cabinet Hardware*

625 Lexington Avenue  
New York City

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Boston

## American Antiques

BECAUSE early American antiques are growing scarcer and scarcer, dealers are compelled to fill out their stocks with English and Continental antiques. Comparatively speaking, there are, today, few shops in the country which are devoted exclusively to the sale of early American antiques. My shop is one of the few.

For a great many years I have collected only the best of early American furniture. I still know where a good deal is to be found and I shall be able to keep my stock complete and exclusive for some time to come. Collectors will do well to come to Plainville. Not everywhere is an opportunity available to acquire the best of early American furniture, and everything here is sold with a guaranteed assurance of authenticity.

### MORRIS BERRY

80 East Main Street, PLAINVILLE, CONNECTICUT

Plainville is just one-half hour drive or trolley ride  
from Hartford



## Do Your Own Stenciling

THE secret of old-fashioned stenciling lay in combining a number of single designs to make various patterns, and in correctly applying the gilt. How this was done is known to very few except old-time craftsmen, of whom I am one.

Send to me for sheet of 20 designs, directions for cutting and applying, and correct stencil brush, also 12 cut-out stencils and directions for getting the old rosewood stain. Then you can decorate chairs, clocks, bellows, trays, etc., and preserve their true antique appearance.

Complete outfit, \$3.50      Send check with order

### OLD CURIOSITY SHOP

*E. E. White*

BELMONT    VERMONT  
Antique Furniture    Glass    China





### MAHOGANY CHAIRS

One of a set of six mahogany chairs including five side and two armchairs. The joints have been repaired and reinforced. The seats are reupholstered in striped denim. The price is \$875.



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### Historical and Decorative Antiques

CATHERINE CHASE

31 Clinton Street BROOKLYN, NEW YORK

#### SPECIAL ITEMS:

Important mahogany desk of Chippendale period, good size and condition, original brasses.

Several interesting snuff boxes, one especially beautiful, George III silver jeweled cover.

Two child's size Windsor chairs, rocker, and armchair, ideal for country use.

Sofa covered in gay chintz, nicely turned maple feet — enchanting piece for playroom.

*Playthings of Long Ago*

*Everything Guaranteed as Represented*

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These are little gems

Mrs. BAUGH

*Blue Eagle Antique Shop*

413-415 E. Washington Street, MEDIA, PENNSYLVANIA  
On Baltimore Pike Telephone MEDIA 678

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501 BROADWAY, NEW YORK CITY

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Invites your inspection of their three most distinctive shops in the loveliest vacation spot on the Atlantic coast.

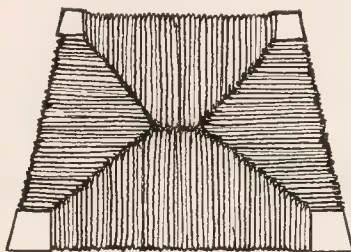
*The Season of 1927 Opens*

With very large and choice collections, assembled from original sources, of

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### RUSH SEATING RELIABLY & EXPERTLY DONE



We make rush seats in small or large quantity for manufacturers or private clients. We apply them to old chairs or to new. We tone them to match antiques where that is desirable. We produce high-class work at reasonable prices; and we offer real service that is prompt and dependable. We ask that chairs and frames, to be seated, be sent to us.

COLONIAL RUSH SEAT COMPANY

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Reeded maple bed, low-post maple carved beds, bureaus, desks.

Rugs Lamps Pewter

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has retired from the auction business and will hereafter conduct a Retail and Jobbing Shop of

*Original Antiques*

at their new stand, where they will be pleased to have all interested in real antiques call at any time, as there are new lots coming in daily.

WE ASSURE YOU THAT PRICES WILL BE A TEMPTATION  
*We trust that we shall be favored with your future patronage*

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GLOUCESTER, MASSACHUSETTS



*Visit our Shop  
on the Hill*



OLD CANTON GINGER JAR, SHADE PAINTED TO MATCH PATTERN ON JAR. LAMP COMPLETE AS ILLUSTRATED, \$25. SHADE WITHOUT JAR, \$12.

Our shop in Newbury, Vermont, will be open June 15, with a new and better stock. We urge all our friends to call upon us there and we hope to welcome many new ones.

## OX BOW ANTIQUE SHOP

EARLY NEW ENGLAND PINE AND MAPLE FURNITURE

130 Charles Street

BOSTON, MASS.

## WALLACE NUTTING

**V**ERY careful reproductions of all classes of furniture in the maple, oak, and pine periods. The most elaborate as well as very simple examples.

A rich new catalogue of 166 illustrated subjects sent for 50 cents.

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### *Furniture of the Pilgrim Century*

2000 pictures, is nearly exhausted.

\$15.00 net; a discount to dealers.

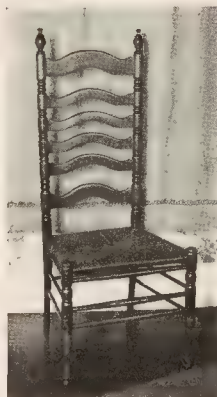
also

*Handbook of Windsor Chairs* \$1.50

*Framingham Show Room, 46 Park St.*

SMALL BOSTON SHOW ROOM

60 Summer St. (F. B. Hunter Co.)



For the month of June we offer:

Mahogany serpentine-front bureau, 4 claw feet, original brasses	\$4.50
Curly maple sideboard, Empire type	3.00
Small maple bureau, carved bracket feet, in the rough	1.60
Set of seven painted yellow Hitchcock chairs, original stenciling	2.25
Sheraton cane-seat settee in maple, refinished	2.50
Large Chippendale mirror with eagle	2.50

A large assortment of rare hooked rugs and runners, also a large Brussels carpet with flower design; candle stands, tavern tables, shelves, mirrors, beds; pewter, lustre, china; Sandwich glass lamps.

Interior Decorating

::

Distinctive Gifts

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## The Blue Door

14 Prospect Street

East Orange, New Jersey

Near Brick Church Station of D. L. & W. R. R.

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Lesley Frost

Miss O'Herron

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PITTSFIELD, MASSACHUSETTS

## Spinning Wheel Antique Shop

*In a Quaint Old House  
On a Quaint Old Street*

A four-story reclaimed brick house originally built and inhabited by French Huguenots, now filled with an exceptional collection of glassware, china, hooked rugs, furniture, and minor furnishings, personally selected in New England, the South, and Europe.

LALLIE LEE KENNEDY  
35 Fayette Street    CONGRESS 4904    BOSTON, MASSACHUSETTS



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Hobart Avenue    ::    SHORT HILLS, N. J.

## Martha Jane's

MARCELLUS    ::    NEW YORK  
(between Syracuse and Auburn)

Several old pine mantels and an original fan-shaped attic window as taken from an old Colonial house; unusual rare curly maple candle stand; ox-cart seat, \$35; rare early pine drop-leaf table, 68 inches long; beautiful buckhorn maple breakfast table, \$80; good inlaid Chippendale mirror, 13 x 24 inches overall, \$40; set of four Hitchcock chairs, in the rough, \$28; four-post maple beds, from \$15 to \$20; solid mahogany Sleepy Hollow rose-carved rocker, \$75; other carved rockers from \$15 to \$25; lamp bases attractive for wiring, \$15 per half dozen. Prices include crating. Large varied stock.

*Special prices to dealers. Send for lists*  
Everything Guaranteed as Represented

FOR JUNE — *That Perfect Month*

## The COLONIAL SHOP

22-24 NORTH WATER STREET, NEW BEDFORD, MASS.  
*Located Diagonally across from the Whaling Museum*

has a varied collection of furniture, china, glass, etc., which will intrigue the real antiquarian, and amply repay one for the trip from any distance.  
Some Specials:

Stiegel and three-mold glass. Large mahogany rope-leg table; small mahogany rope-leg bedside table; three pine dressing tables — the two-tier-drawer type, which are hard to find; maple chest of drawers with bird's eye maple trim and mahogany drawer fronts, original brass handles; pine chest of drawers with scrolled base, splay feet, and original brasses; maple chest-on-chest; chairs, tables, and sofas of the Empire and early Victorian type — *the better kind.*

TWIN GATEWAY — BUZZARDS BAY — a small but attractive shop on the main Cape Cod Highway.

W. W. BENNETT, *Proprietor*

### *Illustrated*

Italian chest of drawers, serpentine front, richly veneered in mahogany and tulip wood, with inlaid rosettes. *Date c. 1780.*



### *Offering as Well*

A selection of unusually quaint and attractive chintzes suitable for many purposes.

## THOMAS & DAWSON

*Antiques . Interior Decorations*

39 FAYETTE STREET    BOSTON, MASSACHUSETTS  
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## The LANCASTER ANTIQUE SHOP

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Telephone LIBERTY 8076

## A Shop Furnished Like a Home

We have many pieces in maple and pine particularly adapted to country houses; quaint hooked rugs; old prints appropriately framed; fireplace accessories; lamps with shades; trays; glass; also mahogany and walnut furniture.

Our summer shop is now open at

## SPRUCE SHADOWS

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*Everything Guaranteed as Represented*



## ALFRED M. UHLER, 17 Lexington Road Concord, Mass.

1 small Carver armchair  
1 transition Carver and banister

Telephone 215-W

*Everything Guaranteed as Represented*

**I**T really makes very little difference whether a chair made in England in 1760, or thereabouts, came to America almost at once in the cargo of a sailing ship, or spent a century and more in the service of some fine old country family before I found it and brought it over in the hold of a modern liner. In either case the chair is equally English. If it is a recent importation, it is likely to be in better condition than the long resident piece, and its price—grade for grade—is likely to be somewhat less.

I did my buying in England before the rush of purchasers from America had appeared. I took my pick at leisure of things that would harmonize with my early American collections. I invite early inspection of my stock.

## D. A. BERNSTEIN

*Adams Corner, Post Road*  
SOUND BEACH CONNECTICUT



English Bracket Clock by Thomas Carrington, London, 1730-60; ebonized cherry case; back plate of works beautifully engraved.

English Bracket Clock by John Baker, London, 1768-84; green lacquer case, Chinese decorations.

**I** HOPE that all clock enthusiasts who visit New York will find time during 1927 to visit my shop and view my interesting collection of over 1200 clocks.

J. HENRY  
**SCHOTTLE R**

103 Lexington Avenue NEW YORK, N.Y.



*The secretary illustrated was photographed by us for the King Hooper Shop. Other pictures by us appear regularly each month in the advertising and editorial pages of ANTIQUES.*

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*for purposes of*  
SALE, INSURANCE, IDENTIFICATION IN CASE OF  
THEFT, PUBLICATION, AUTHORITATIVE STUDY

Antique objects should be photographed. We use color separation, and electric illumination thus insuring accurate and satisfactory results.

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STOCKBRIDGE, MASSACHUSETTS

*A* collection of Early American Furniture, bought privately from an old estate in Rhode Island.

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I specialize in arranging and valuing collections of china for museums and collectors.

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Owing to the fact that I am discontinuing all lines except fine furniture, flasks, hooked rugs, and grandfather clocks, I am offering 50% discount on my complete assortments of china, glass, decorated trays, and pottery, if any line is bought as a whole; 25% on my pewter.

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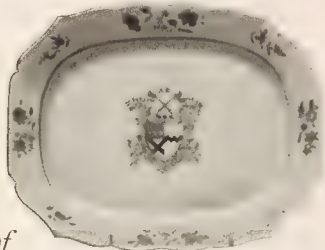
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Reminiscent of days gone by is this young man, and his companion *Colonial Belle* is equally interesting.

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B1

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## BALL BRASSES OF EARLY AMERICAN DESIGN

*Equaled Only  
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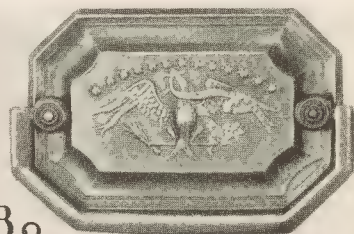
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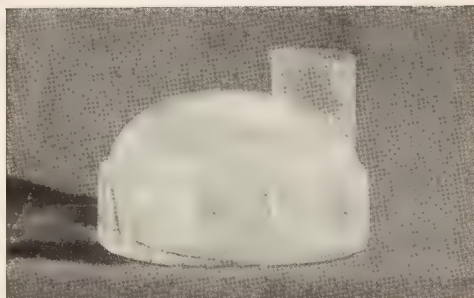
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WM. BALL & SONS, WEST CHESTER, PENNSYLVANIA



B2

LIST PRICE \$1.20—SIZE 2 1/2 INCH BORING



### GOING FAST

Found in an old barn loft in Virginia, a number of ink bottles, like illustration, of beautiful aqua color, made on order of the Confederate Army. Approximate size: Height 1 1/2", diameter 2 1/8". Nice for gifts.

Retail price \$1.25, postage prepaid.

*See Van Rensselaer, Plate 71.*

Antiques of permanent value; period furniture; prints; Stiegel glass; old flasks; etc.

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New England wingchair  
Fine arm Windsor  
Three and four-slat-backs  
Hitchcocks  
Fine burl walnut secretary  
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Pine stretcher school master's desk  
Rosewood melodeon desk

Maple and mahogany post beds  
Chests of drawers and mirrors  
Drop-leaf tables, sewing and candle stands  
Empire card tables  
Pair of pewter candlesticks  
Pair of Sheffield candlesticks  
Rare collection of blown glass candlesticks

Waterford glass compote  
Pair of Waterford glass decanters  
Copper lustre  
Andirons and fenders  
C. & I. prints  
Ship models and silver  
Small cherry lowboy  
Unusual early pine desk

Maple slant-top desks  
Cherry Sheraton inlaid chest of drawers  
Sandwich glass candlesticks and lamps  
Pine corner cupboard  
Finely carved field bed of delicate proportions  
Prism lamps

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One of a Set of Six  
Mahogany Adam-  
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Original Condition,  
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clock, inlaid, in running  
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The accompanying sketch  
exemplifies the *South Jer-  
sey* technique, but is really  
an authenticated product  
of New York State.

The decoration of this  
piece is known as the  
*lily-pad* and was formed

by tooling a superimposed layer of glass.

*South Jersey* has now come to stand for a  
certain "influence" rather than a cognomen  
denoting origin in that State alone.

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where it will continue to  
show some very unusual

*Early American Antiques*

BEAUTIFUL curly maple drop-leaf table; pine Pennsylvania-type cupboard; fine pieces of copper lustre and historical china; old calico in quaint patterns; two very choice old bead bags; pair of milk-white Sandwich candlesticks; pair of milk-white covered compotes, strawberry pattern; very good burlwood bowl and burlwood mortar.

JEMIMA WILKINSON ANTIQUE SHOP

DUNDEE FLORENCE W. UPTON NEW YORK  
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A tall matched pair of Sheffield plate, Chippendale, three-light candelabra, \$125; a Chippendale mahogany mirror, all original, old finish, round cut-out Phoenix bird, top corners rounded to old glass, 40 x 25 1/4 inches, fine condition, \$175; an all original walnut grandfather clock, eight-day movement, brass works, pierced brass hands, broken arch top, four wooden urns, four slender columns, reeded corners, ogee bracket feet, patina, good original finish, John Ely maker, \$250; a large old copper lustre goblet; pink lustre house on band, perfect, \$20.

#### *Exceptional Flasks*

Major Ringgold; bronze amber spiral Pitkin; Kossuth, ship bottle; Van Rensselaer No. 299, Kensington, spread-eagle with sun rays; Van Rensselaer No. 159, Franklin ship; half-pint olive spiral Pitkin.

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PRICE, \$110

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SANDWICH GLASS HOOKED RUGS  
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VARIETY OF LAMPS SMALL TABLES

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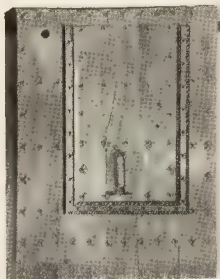
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EARLY AMERICAN GLASS, RARE FLASKS, FURNITURE, PRINTS

Small amethyst Stiegel perfume bottle  
Small amethyst Stiegel pitcher  
Amethyst Stiegel baptismal bowl  
One pair of amethyst Sandwich whale oil lamps

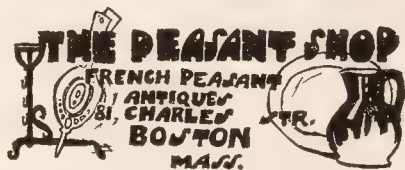
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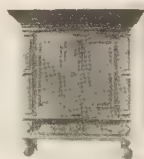
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TWO rare banister-back chairs, one heart and crown;  
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maple bedroom set, complete; fine Chippendale table  
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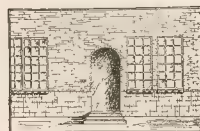
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**L**IQUOR CHEST, Stiegel bottles, chest made of oak, wrought-iron bands, handles and escutcheon. This is a rare old piece.

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The fourteen-room dwelling, erected over 114 years ago, including 60 acres of land. The residence is filled with original family heirlooms—early American and other rare furniture, china, and glassware. Descriptive folders now ready, at the office of the auctioneers at Poughkeepsie, New York.

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Will reopen for the season

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*Choice Pewter & Glass*

*China and Prints*

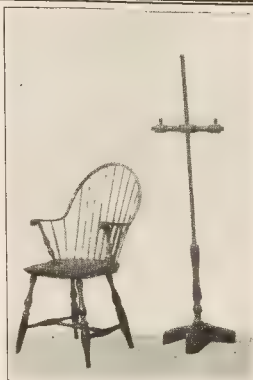
Mrs. Randall Crawford



## The Covered Wagon Shop ANTIQUES

6404 EUCLID AVENUE CLEVELAND, OHIO

Eighteenth century American Stiegel slip glass, six inches high, in white blown glass, cylindrical in shape with straight spreading sides and molded flutings; wheel-engraved band of voluted scrolls, trefoils, leaves, and hatched ovals; upper band of irregular meander pattern.



## S. ELIZABETH YORK

THE FRANCES NYE HOUSE  
MATTAPOISETT MASS.

Eight-inch pewter basin, *Danforth*.

Pewter porringer, anchor on shield.

Ten-inch historical blue plate, *Cadmus*.

Nine-inch black print ship plate.

Set of 6 Hitchcock chairs, signed, perfect, and all original.

Rose and opaque white overlay lamp.

Spotted Sunderland lustre bowl.

Fine pewter inkwell.

## L. LOWENTHAL

4 ST. JAMES STREET, LONDON

and

2 GROVE ROAD, EAST MOLESEY, (*Hampton Court*)

ENGLAND

*Procures English-Antiques for the Trade*

**E**ARLY eighteenth-century American iron candle stand, log base, flexible extension, remarkable specimen. Purple Sandwich glass vase. Pair of historic china vases: Washington and Franklin subjects. Pennsylvania Dutch weathervane: cock and hen mounted on arrow; wood, with original painted decoration.

MANY OTHER GEMS—ORIGINAL AND GENUINE

## BENJAMIN FRANKLIN ANTIQUE SHOP

1124 Pine Street, PHILADELPHIA, PA.

*The shop that guarantees*

\* \* \* \* Certainly we are queer. One has to be a beetle to distinguish old lighting devices from wasps' nests, rare chairs and tables from poultry roosts; and to know good pewter, iron, and brass when it is so discolored that neglect can no longer tarnish.

## Ye Old Furniture Home

870 Mountain Avenue

WESTFIELD, N. J.

*Nineteen miles from Broadway*



# THE CLEARING HOUSE

**Rates:** Clearing House advertisements must be paid for when submitted. Rates, 15 cents per word for each insertion; minimum charge, \$3.00. Count each word, initial, or whole number as a word, complete name as one word and complete address as one word. Copy must be typewritten or written clearly; otherwise we cannot hold ourselves responsible for errors. Copy must be in by the 12th of the month.

**In answering advertisements** note that, where the addressee is listed by number only, he should be addressed by his number in care of ANTIQUES, 683 Atlantic Avenue, Boston, Mass.

**Caution:** This department is intended for those who wish to buy, sell, or exchange anything in the antique field.

While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

## WANTED

### CHEST-ON-CHEST, OR VERY HIGH CHEST.

Write full descriptions. Price must be reasonable. MRS. F. H. SHAFFER, JR., 2717 Johnstone Place, Cincinnati, Ohio.

**LETTERS WRITTEN BY PRESIDENTS,** famous statesmen, generals, etc., no signatures; Revolutionary diaries, early account books, single printed sheets, pamphlets, bound volumes of newspapers, laws, etc., before 1800. CHARLES F. HEARTMAN, Metuchen, New Jersey.

**BELLFLOWER GLASS CREAM PITCHER,** must be in perfect condition. State price when writing. MRS. J. A. MURRAY, 417 Eighth Street, Manchester, Ohio.

**GODEY'S LADY BOOKS, BOUND OR UNBOUND:** 1830-34, 33, 35, 36, 37; 1882-83. No leaves or plates missing. MRS. H. H. BENKARD, 220 East 62nd Street, New York City.

**ANTIQUES MAGAZINE FOR JANUARY AND FEBRUARY, 1927,** good condition. T. VAN HYNING, Florida State Museum, Gainesville, Florida.

**HUNTER'S BOOK ON STIEGEL GLASS;** Franklin or Washington Staffordshire statuettes; booze bottle. YE OLD FURNITURE HOME, 870 Mountain Avenue, Westfield, New Jersey.

**EARLY AMERICAN FLASKS AND BLOWN GLASS.** Describe fully what you have or send for my want list. FRANK B. MELCHIOR, 2219 Frazer Avenue, N. W., Canton, Ohio.

**LOWESTOFT; U. S. SHIP, EAGLE — MASONIC** — Cincinnati, New York State, and other coats of arms excepting Rhode Island. Highest prices paid. EDWARD CROWNSHIELD, Stockbridge, Massachusetts.

**KELLOGG PRESIDENT PRINTS;** CURRIER prints of Thomas Jefferson, Mazepa, Paul and Virginia, and political banners. No. 922.

**STAMPS; HIGHEST PRICES PAID FOR** United States, Confederate, and foreign stamps on original envelopes. I purchase either single copies of rare stamps or large accumulations or wholesale lots. F. E. ARWOOD, 683 Atlantic Avenue, Boston, Massachusetts.

**I WILL BUY OLD PAMPHLETS, BROADSIDES, pictures, books, letters, stamps.** Send for free booklet of items wanted. G. A. JACKSON, 20 Pemberton Square, Boston, Massachusetts.

**COLLECTOR WANTS OLD U. S. A. AND Confederate stamps for private collection, especially letters.** JAMES HARDY, 4811 Kenwood Avenue, Chicago, Illinois.

**STODDARD FLAG FLASK MARKED NEW Granite Glass Works, Stoddard, N. H.;** also quart Stoddard bottle with eagles or without eagles but lettered *Stoddard and Granite Glass*; also Stoddard bowl, pitcher, or other hollow ware. Send description and price. Will pay best prices. No. 906.

**CURRIER PRINTS OF PRESIDENTS** Taylor, Fillmore, John Adams, and John Quincy Adams; old prints of Baltimore; large plain pig glass; lamps in pairs with colored glass bowls. J. G. MATTHEWS, 8 East Franklin Street, Baltimore, Maryland.

**OLD SILVER SPOONS AND OTHER OLD silver.** Either write full description or send on approval at my expense. C. G. RUPERT, Wilmington, Delaware.

**INVERTED FERN GLASS PLATES, SALTS, tumblers, wine glasses; bellflower tumblers, wine glasses, plates.** Only perfect pieces. Quote prices. MRS. HENRY SHAW, 142 Washington Avenue, Albany, New York.

## FOR SALE

**EARLY VISITORS TO WAKEFIELD ANTIQUES,** Boston Post Road, Westport, Connecticut, will be able to select the choicest of the large collection of authentic antiques gathered during the winter.

**ANTIQUE HOOKED RUGS; LARGEST COLLECTION** in Connecticut at one-half prevailing prices for rugs of equal high quality, colorings and unique designs. WAKEFIELD ANTIQUES, Boston Post Road, Westport, Connecticut.

**NOTE THESE DIRECTIONS; LOOK FOR THE Round Sign Boston Post Road, exactly two miles east of Westport, Connecticut Post Office.** The Red Shop on the Hill. WAKEFIELD ANTIQUES. Visitors will enjoy this unique shop and its larger varied collection of Genuine Antiques.

**SHERATON SWELL FRONT MAHOGANY bureau;** straight-back mahogany sofa, bracket feet; several picture mirrors, from \$12 up; eight-day carved shelf clock; two fine Terry clocks; curly maple tip stand; pine grandfather clock, \$75, cherry, \$100. ROY VAIL, Warwick, New York.

**BLUE-BACK WINDSOR, 9 SPINDLES, \$65;** three-mold blown bottle, 6 inches, \$9.00; curly maple slant-top desk, beautiful curl all over, all original except hardware, refinished, \$225; several pairs of brass andirons, urn, rights and lefts, baluster, etc. PRENTICE, 241 West Water Street, Elmira, New York.

**COMPLETE HISTORICAL CHINTZ TESTER set, Zachary Taylor at Battle of Buena Vista;** 12 sickle and wheat sheaf teaspoons by John Mott; Hepplewhite shield-shape shaving mirror; inlaid shaped Sheraton knife box; doll's large mahogany tester bed, \$35; pair of rare museum flaps. Only serious inquiries solicited. J. P. CONOVER, 5 Todd Place, Ossining, New York.

**QUEEN ANNE ARMCHAIR, MUSEUM PIECE;** Chippendale chairs; historical hat box, Washington; six blue Staffordshire cups and saucers. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

**OLD FLASKS; LUSTRE; TOBIES; PEWTER;** cup plates; bird salts; Currier prints; dolphins; lamps; dogs; Nailsea, Stiegel, Bristol, and Sandwich glass; furniture; samplers; brasses; Godey prints; etc. Authentic antiques, guaranteed. Established 1923. FISCHER'S CURIOSITY SHOPPE, 429 Court Street, opposite the City Hall, Williamsport, Pennsylvania.

**VICTORIAN CHAIRS, SOFAS, ETC., IN Mahogany, rosewood, and walnut, moderately priced.** Send for list. H. V. BUTTON, Waterford, New York.

**PEWTER PLATES: GERSHOM JONES, 15 inches, \$150; D. Curtiss, one pair, 8 inches, \$75 each; Jacob Whitmore, 8 inches, \$100; Joseph Belcher, 8 inches, \$75; Frederick Bassett, 9 inches, \$95; Boardman & Hart, 9 1/4 inches, \$45; George Lightner, 9 inches, \$45; Nathaniel Audin, 12 inches, \$75; John Danforth, 8 inches, \$100; Edward Danforth, 8 inches, \$75; 13 inches, \$125; Samuel Danforth, 11 inches, \$50; Joseph Danforth, 8 inches, \$40. One porringer, 5 1/4 inches, Samuel Melvil, \$150; one porringer, 5 1/4 inches, Thomas Melvil, \$150; one pitcher, Richardson, \$40; one pair of candlesticks, Oslander & Norris, \$100; one communion laver, Boardman & Co., \$200; three beakers, Griswold, \$25 each. No. 924.**

**THE RESULT OF SIXTY YEARS OF COLLECTING** colonial farm implements and kitchen utensils: Machinery used in the raising and harvesting of grain; contrivances necessary in the manufacturing of wool, flax, and food; articles used in producing heat and light; historical china, glass, pewter, sixty wooden bulb bowls, hundreds of earthenware crocks and jugs; guns, powder horns, hand-wrought articles of wood and metal; nearly everything mentioned in Alice Morse Earle's *Home Life in Colonial Days* and many not mentioned. Few museums have as large, varied, and complete a collection as this. It will be sold as a collection. Correspondence solicited. OTIS M. BIGELOW, Baldwinsville, New York.

**MAHOGANY SECRETARY; CARVED CHAIR,** museum piece; davenport; chests of drawers; coverlets; beds; fish bottles and glass. Reasonable prices. HENRY VERNIER'S SONS, 897 Market Street, Meadville, Pennsylvania.

**HOUSE WITH THE BLUE BLINDS; LARGE collection of fine old furniture; pewter; glass; china; silver; chintz; hooked rugs; prints.** MR. AND MRS. GEORGE PARKER BOLLES, JR., Antiquarians, 25 George Street, Bellows Falls, Vermont.

**DUNCAN PHYFE BUFFET, AUTHENTICITY** will be established to satisfaction of purchaser, \$750; pair of unique American colored maps, 1810-1812, \$150. H. V. BUTTON, Waterford, New York.

**BELLEFLOWER PLATE; CHINESE PUNCH bowl; finger bowls; glass compotes and sauce dishes; colored glass; Empire card tables; picture mirrors; Sheraton table; Hepplewhite bureau.** MARTHA KINGSBURY COLBY, YELLOW CAT SHOPPE, 4 Church Street, on the Common, Bradford, Massachusetts.

**UNUSUAL SACRIFICE OF OLD MANOR antiques:** Chippendale sofa, \$250; early pine chest, five drawers, 1725, \$150; Empire sofa, \$150; three-section gilt mantel mirror, \$100; mahogany colonial bookcase, pebble glass, \$100; pewter, Sheffield; glass; miniatures; portraits; jewelry. Post Office Box 2053, Philadelphia, Pennsylvania.

**IRON-BOUND CHEST, 1782; SLEEPY HOLLO chair; Empire wine and silver chest; paintings on glass; opaque Sandwich lamp base; choice mirrors; prints; silhouettes.** CRAWFORD STUDIOS, Richmond, Indiana.

**BENNINGTON BOOK, DEPARTED SPIRITS,** \$15; blue Sandwich sugar bowl with cover, Gothic, \$25; cherry highdaddy, sunburst, original brasses; blown glass hanging hall light; dolls' furniture. MRS. MONROE OPPENHEIM, Fort Edward, New York.

**ANTIQUE JEWELRY OF ALL DESCRIPTIONS:** Cameo brooches, \$10-\$25; lockets; bracelets; brooches; ear drops. Various priced. Old-style designs, guaranteed pieces. No. 925.

**DEALERS' NOTICE! IF INTERESTED IN** buying, send for price list issued each month to dealers only. I handle Empire and Victorian furniture; also early American and period pieces including glass, china, pewter, clocks, etc. Everything guaranteed, no reproductions or made-over pieces. Almost everything sold in the rough at wholesale and retail. J. H. EDGETTE, 508 Plant Street, Ufca, New York.

**TWO COVERLETS, \$30; SETH THOMAS TAIL** shelf clock, \$20; curly maple chest, \$35; slat-back rocker, \$10; spinning wheel, reel, \$7.50; Empire curly maple sideboard, \$200; sugar chest, \$25. YE ANTIQUE SHOP, Brownsville, Tennessee.

**DESK, PERFECT CONDITION, USED BY** the first governors of Kentucky, was in old capital building at Frankfort. MRS. A. F. CLEMENTS, 1404 South First Street, Evansville, Indiana.

**BEAUTIFUL EMPIRE SIDEBOARD, MA** hogany with carved columns and claw feet, seventy inches long, forty-four inches high, twenty-two inches wide. HOWARDS OF YORK, 1243 East Market Street, York, Pennsylvania.

**FINE COLLECTION OF POTTERY, GLASS,** and antiques in general for sale. Just opened on Bethlehem Pike at Montgomeryville, Pennsylvania, 10 miles from Doylestown. WILLIAM H. GLAVES.

**PREHISTORIC SILESIAN COLLECTION OF** the early bronze and iron age, consisting of about 400-450 different pottery vessels, urns, toys, ladles, cups, etc., of various sizes, partly with graphite-cover, partly light-colored and of about 120 pieces of bronze and iron ornaments such as pins, rings (neck and arm), buttons, etc., out of 290 graves. Age, from 2000-3000 years. Details and photographs on request. B. FLINSCH, Bockenheimer Landstr. 70, Frankfurt O. M., Germany.

**ANTIQUES MAGAZINE, VOLUMES IV, V, VI** bound; unbound, 1925, except March and May, 1926 complete. Good condition. Best offer. No. 923.

**CHILDREN'S FURNITURE, PLAYHOUSE,** playthings, dolls; old brasses and knobs; hand-carved flax wheel; Hepplewhite inlaid card table; melodeons; silhouettes; samplers; prints. H. ANNIS SLATER, Belmont, New York.

**CAMP ARROWHEAD ANTIQUE SHOP, HALF-** way between Montreal and Quebec will be reopened July 1st, full of interesting early American and Canadian antiques, at Light House, near Pointe du Lac, eight miles west of Three Rivers, P. Q., Canada.

**UPPER PART OF HIGHBOY, SHERATON** and Hepplewhite tables; lamps; clocks; lustre; goblets; chests; Currier prints; dolls' furniture. BERTHA ATWOOD GREELEY, Pelham, New Hampshire.

**BLUE FLASK, SIGNED, LANCASTER GLASS** Works; Stiegel—green quilted lip and amber ribbed lip—colored flasks and bottles; historicals; etc. JAMES HERBERT WEST, Dickson Bldg., Mansfield, Ohio.

**OLD BEDSPREADS; WHITE TUFTED, SILK** log cabin, patchwork, beautiful designs, perfect condition. Glass spoon holder, gold band; lamps; chairs; etc. MRS. COE, Theresa, New York.

**OLD COLONIAL HOME SURROUNDED** with boxwood and old shade trees, near Trenton, New Jersey. Two other houses included. MRS. NORMAN WHITE, Yardville, New Jersey.

**DECORATED PINE CHEST, TWO DRAWERS,** \$50; Queen Anne copper lustre pitcher, \$12; inlaid button box, pincushion top, \$5.00. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Opposite Common.

**CURLY MAPLE ITEMS: BLANKET CHEST;** two-drawer stand; serving table; candle stand; sideboard; bureaus. Mahogany: Sideboards; William Penn chairs, sets of four, three, and two; fiddle-back chairs; bureau-desks; straight-back davenport. Cherry: Slant-top desks; candle stands; Sheraton table, fluted legs. Upholstered armchairs; ladies' chairs. Lustre: Teapot; custard cups; salts; pitchers. Bohemian wine glasses; decanters. Photographs and prices on request. THE JOHNSONS, 69 Main Street, Binghamton, New York.

**WEST CHESTER, PENNSYLVANIA, 326** North Church Street. Many pieces of beautiful old glass; some china; and other small antiques. JULIA T. DARLINGTON, LINDA H. HAINES.

**FROM PRIVATE COLLECTION: HISTORI-** cal chintz, 36 x 41, same as frontispiece Antiques, September, 1925. 6 Hitchcock chairs, all original except new seats, good condition; 1 Van Buren cup and saucer. Best offer. No dealers. No. 921.

**THREE-PIECE SILVER LUSTRE TEA SET;** pair of sperm oil coach lamps, Sheffield plate; fine collection of glass, china, lustre, silver, brass, and pewter; silhouettes; samplers; quilts, and shawls; set of Currier & Ives, *American Homestead*, Spring, Summer, Autumn, and Winter; old wooden, wax, and china dolls; child's cherry four-poster; pine and snake-foot tables; candle stand. STOPOVER HOUSE, MRS. SPITZMESSER, MISS MURDOCK, 340 West Main Street, Batavia, New York.

**1850 COVERLET, RED, WHITE, AND BLUE,** fringe, perfect, \$40; ten-inch pewter candlesticks, \$20; cherry high chest, \$85; inlaid mahogany card table, \$80; three-mold glass; silver; jewelry; shawls. Lists. MABEL PERRY SMITH, upper Chenango Street, R. F. D. 4, Binghamton, New York. On Albany Highway.

**ANTIQUE BUSINESS WELL ESTABLISHED,** exceptional location on Lincoln Highway in a town everybody knows. Unusual opportunity to buy as well as sell. Season just beginning. THE ANTIQUE SHOP, EARL W. COX, 28 Chambersburg Street, Gettysburg, Pennsylvania.

**COLLECTION OF 50 CARVED WOODEN TOY** animals, \$5; 4 1/4-inch steple-top blown decanter, white glass, \$10; 4 decorated lacquer snuff boxes, \$10. EMERSON, 14 South 39th Street, Philadelphia, Pennsylvania.

**EARLY PINE DRESSER FILLED WITH** pewter; schoolmaster's desk; small pine tables; nine-spindle Windsor chairs at the FULLER HOMESTEAD, Hancock, New Hampshire.

**SOLID MAHOGANY WRITING DESK, OR-** iginally the property of an apprentice to Paul Revere; slender fluted post canopy bed, inlaid, maple. FULLER HOMESTEAD, Hancock, New Hampshire.

**ANTIQUE ROSEWOOD PIANO, SMALL,** square, six octaves, hand-engrossed name plate J. & C. Fischer, New York, first class condition; also cup plates. Box 384, Jersey Shore, Pennsylvania.

**135 PIECES OF EARLY GLASSWARE, LAMPS,** lustre, bottles, Sandwich glass, milk glass, etc., all for \$100—a bargain to dealers or collectors. C. L. GLOSSER, 840 Diamond Square, West Williamsport, Pennsylvania.

**ANTIQUES LISTED ON MY MONTHLY** folder move quickly. Get on my mailing list and find out why. ARTHUR E. FEEMAN, R. R. 7, Lebanon, Pennsylvania.

**RARE AND UNLISTED FLASKS AND CUP** plates; diaper, grandfather, and spiral bottles in fine colors; historical china; prints; paper weights. JOS. YAEGER, 2264 Park Avenue, Cincinnati, Ohio.

**SMALL CURLY MAPLE CORNER CUP-** board, broken arch; copper lustre teapot; maple day bed; maple and mahogany bureau. ESTHER WALKER, Rose Tree Road, Media, Pennsylvania. Telephone Media 728.

**THREE OLD PAINTED CURTAINS; FOUR** earthen cup plates; broadside *The Massachusetts Boys*; two Indian histories; iron match safe. MRS. MARTIN RICE, Barre, Massachusetts.

**SHIP MODELS; SHIP WOOL PICTURES;** ship oil paintings; pewter candlesticks; Staffordshire china dogs; copper lustre jugs. MARY E. MARTIN, Syosset, New York.

**ROSEWOOD INLAID TABLE-DESK; ENG-** lish shotgun in original mahogany case; Currier prints; unglazed Wedgwood cups; Paisley shawls; glassware. LESTER H. KAUSCH, 20 West William Street, Bath, New York.

**GENUINE SHERATON SECRETARY, MA-** hogany, inlaid, thirteen-pane glass doors, beautiful, \$475; three-piece Hepplewhite walnut dining table, small, \$275; crude early pine blanket chest, hand-wrought hinges, small, unrestored, \$25; many early inlaid pieces; Empire sideboards, chests, etc. YE OLDE MAHOGANY SHOPPE, 1618 Church Street, Nashville, Tennessee.

**SET OF 6 HEPPLEWHITE DINING CHAIRS,** shield back, good original condition, similar to pair on page 187, March 1927 ANTIQUES. H. W. LITTLE, 3517 Cornell Place, Cincinnati, Ohio.

**TWO PAIRS OF SIMPLE MARBLE MANTEL-** pieces—one pair black and black and gold, one pair Belgian gray—removed from an old Albany house. Price, \$25 apiece, \$75 for the four. Drawings mailed on request. NORMAN R. STURGIS, 91 State Street, Albany, New York.

**ORIGINAL ASTOR SPINET, THOROUGHLY** renovated, can be seen in New York. Must be sold immediately. For all particulars write Mrs. MAIE BARNUM WEST, Circle S Ranch, Pyramid, Nevada.

**BEAUTIFUL OLD DAMASK TABLECLOTHS,** Irish linen, purchased sixty years ago, same quality not to be had today, almost perfect condition: one 87 x 90 inches, \$40; one 88 x 126 inches, \$50; one 92 x 144 inches, with eleven napkins 25 x 26 inches to match, all twelve pieces embroidered with large initial A, \$75—or the entire lot of three cloths and eleven napkins, \$150, sent prepaid. MRS. W. R. BROWNE, 309 Alexander Street, Rochester, New York.

**FINE OLD CORNER CUPBOARD WITH** paneled doors. CHARLES WARNER, Abington, Connecticut.

**MAHOGANY DESK VENEERED ON MAPLE;** Sheraton table; large pewter plate; two Empire tables; two gold mirrors; Windsor chairs; bureaus; unusual glass. MRS. C. V. SOUTHWARD, 314 Otis Street, West Newton, Massachusetts.

**BLACKSTONE ANTIQUE SHOP; INLAID** butterfly, and Dutch-foot tables; mahogany and walnut secretaries; slant-top desks; twelve fiddle-back chairs; madstone. Box 29, Blackstone, Virginia.

**HIDDEN TREASURE IS TO BE FOUND AT** Mason's Yard, Duke Street, Piccadilly, London, England. In a garret of this quaint old Mews you may poke about to your heart's content, and find rare bargains.

**BEAUTIFUL SHERATON SECRETARY, \$500;** low Sheraton chest of drawers, \$125. Both pieces entirely genuine and unrestored. Photographs on application to serious buyers. No. 920.

**NETTED TESTERS FOR COLONIAL HIGH-** post beds, made to order; also netted edges for coverlets and curtains. RACHEL HAWKS, Deerfield, Massachusetts.

**EXTRAORDINARY LOWBOY, FINE ALL** original piece in cherry, two drawers, delicate Spanish feet, fan carving—photographs; early chestnut slant-top desk, \$150. ELIZABETH TAYLOR, 5646 Kenwood Avenue, Chicago, Illinois.



GENUINE ANTIQUE INDIA SHAWL, DARK red and black, in fine condition, worth \$150. Mrs. A. A. SCHMIDT, 34 East Virginia Avenue, Phoenix, Arizona.

THIRTY-FIVE STENCILED CHAIRS, CANE and rush seats, sets and odd, lot, \$100, crated; shoemaker's candle stand, \$75; walnut field bed, \$65; bird's-eye maple candle stand, refinished, \$35; Rockingham dog, 9 1/2 inches, \$25; 50 pieces china, glass, iron, tin, etc., \$25; large Bird-of-Paradise tray, \$18; green platter, 16 x 12 1/2 inches Napoleon's Return from Elba, \$15; pair of turquoise blue vases, \$3. LOG CABIN ANTIQUES, Dundee, New York.

CURLY MAPLE AND OLD PINE KITCHEN dresser, fine apron, a desirable piece; Richard Jordan plate, black and white. Photographs. E. O. SIMMONS, 529 South Court Street, CCC Highway, Medina, Ohio.

FOR GENUINE BAXTER AND LE BLOND prints, consult C. SPEAKE, 19 Balham Park Road, London, S. W. 12, England. All prints sold guaranteed genuine. Lowest prices, lists free.

AUTOGRAPHS OF FAMOUS PEOPLE BOUGHT and sold. Free weekly lists on request. ADELINE ROBERTS, 51 West 49th Street, New York City.

N. CURRIER PRINT, *WILD DUCK SHOOTING*, dated 1854, in perfect condition. Mrs. M. S. SWEET, Box 91, Minden, Nevada.

BEAUTIFUL NAVAJO INDIAN RUGS, Indian basketry, all tribes; pottery; beadwork and silverwork; Indian collections. Appointment or mail only. J. G. WORTH, 9 East 59th Street, New York City.

SPECIALTY MAIL ORDERS. COLLECTED from their original sources: Furniture, glass, rugs, pictures. Sale list on application. OLD CHELSEA SHOP, Chelsea, Vermont.

ANTIQUH HOSPITAL, EXPERT REPAIRING of early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. J. PISTON, 896 3rd Avenue, New York City.

AUNT LYDIA'S ATTIC: COME AND RUMmage Tuesday, Thursday, or Saturday afternoon or by appointment. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts. Telephone Center Newton 0691.

ANTIQUES. LARGE STOCK OF FURNITURE, original or restored; rush seated chairs; mirrors; china; glass; samplers; silhouettes; pewter; prints; oil paintings. G. H. CRAWFORD, 49 Bridge Street Row, Chester, England.

BUILT IN EARLY 1700, GLOUCESTER, Massachusetts — 8 rooms, fireplaces, modern conveniences, one acre of land, well, barn, and beautiful water view to be sold. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

MAHOGANY SHAVING STAND, \$20; PAIR OF tall Sandwich pineapple compotes, \$18; rare Bristol glass five-inch creamer, \$15; rare tin Betty lamp on stand, \$15; pair of nine-inch Staffordshire dogs, \$20; Waterford glass vase, very fine, \$15; Pittsburgh flask, olive, eagle, pint, \$7.50; Baltimore flask, anchor, wheat, \$7.50; Hunter dogs, fisherman, green flask, \$7.00; Gunton Hall deep blue eight-inch plate, \$7.00; bridal buttons, \$8.50 a set. KERNS ANTIQUE SHOP, 1002 Pine Street, Philadelphia, Pennsylvania.

TERRY SCROLL AND PILLAR CLOCK, \$65; large collection of whale oil lamps, \$3.00 up; round walnut drop-leaf Dutch-foot table, all original, \$100; eight-inch pewter plate, *J. Danforth*, \$30. Plan to call when going through Syracuse. SYRACUSE ANTIQUE SHOP, 2810 James Street, Syracuse, New York.

WESTERN AND SOUTHERN DEALERS WILL find Empire antiques at reasonable prices. Prices and pictures upon request — prompt service. EDITH GARDNER MEISSNER, 795 Chestnut Street, Waban, Massachusetts.

HALF-PINT, HONEY-AMBER, QUILTED Stiegel flask; blue-tinted, pint, eagle flask, 14 stars, corrugated sides; cradle-shaped Sandwich salt marked *H. Clay and Steam engine*. THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street, Columbus, Ohio.

INLAID HEPPLEWHITE SIDEBOARD, \$1200; Sheraton sideboard, fluted legs, \$1800; Sheraton Phyfe-style dining table; large pine gateleg table. J. G. MATTHEWS, 8 East Franklin Street, Baltimore, Maryland.

EBONY ITALIAN CABINET, THREE closets, fourteen drawers, two secret places, original brasses; opalescent glass pitcher, rare; mirrors. THE GREEN WINDOW GIFT AND ANTIQUE SHOP, 41 Nahant Street, Lynn, Mass.

PINE SHIP DESK; BIRCH SLANT-TOP DESK; mahogany card table, inlaid; maple highboy; mahogany secretary, veneered. CHARLES A. BLACK, 100 Summer Avenue, Reading, Mass.

ANTIQUES WHOLESALE OR RETAIL. LET your wants be known. STANLEY & MILLER, 818 Main Street, Buffalo, New York.

TWO TIP TABLES, BIRD CAGE SWIVEL TOP, one cherry, 36 inches, \$110; Lowestoft bowl, armorial design, 9 inches, all perfect. No. 970.

RUSH CHAIRS; ROCKERS; BUREAUS; clocks; china cabinet; tables; Sheffield plate; glassware. POHLMAN'S ANTIQUE SHOP, 767 Michigan Avenue, Buffalo, New York.

FORCED SALE OF HOOKED RUGS. SEE display advertisement on page 452.

## COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is \$15 for a period of six months, \$24 for a year, total payable in advance.

Contracts for less than six months are not accepted. Large announcements by dealers whose names are marked \* will be found in the display columns.

### CONNECTICUT

\*DARIEN: MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.  
GREENWICH: THE SPINNING WHEEL SHOP, MR. AND MRS. DOWNING, Old Post Road, and Maher Avenue.  
\*MERIDEN: FRANK C. WHITE, 680 Colony Street.  
SHIP MODELS.  
NEW HAVEN:  
MALORY'S ANTIQUE SHOP, 1125 Chapel Street.  
\*THE SUNRISE SHOP, 148 York Street.  
NEW LONDON  
\*THE SHUG HARBOR ANTIQUE SHOP, 425 Main Street.  
THOMAS T. WETMORE, 447 Bank Street.

\*PLAINVILLE: MORRIS BERRY, 80 E. MAIN STREET.  
RIDGEFIELD: THE NOOK, Norwalk Road.  
\*SOUND BEACH: D. A. BERNSTEIN, Adams Corner Post Road.  
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.  
\*WEST HAVEN: MARIE GOVIN ARMSTRONG, 277 Elm Street.

### ILLINOIS

CHICAGO:  
\*LAWRENCE HYAMS & COMPANY, 643 South Wabash Avenue.  
\*BENJAMIN K. SMITH, 77 West Washington Street. Appraiser.  
DECATUR: RAINEY FARM ANTIQUES, MRS. JOHN C. RAINEY, Bloomington Road. General line.  
\*GLENCOE: FAIR OAKS, 615 Greenleaf Avenue.

### IOWA

OTTUMWA: ANTIQUE SHOP, MRS. D. C. BROCKMAN, 132 West Fifth Street.

### MAINE

BANGOR: THE THREE GABLES, 204 Broadway.  
BREWER: NEW ENGLAND ANTIQUE SHOP, 24 State Street.  
BRUNSWICK: MISS STETSON'S ANTIQUITY SHOP, 10 Spring Street.  
\*OGUNQUIT: SHOP OF THE TWO YOUNG MEN.  
PORTLAND: CLARENCE H. ALLEN, 338 Cumberland Avenue. General line.  
ROCKLAND:  
\*COBB DAVIS, INC.  
\*DAVID RUBENSTEIN, 63 Park Street.  
SHEEPSCOT (Wiscasset): THE NELSON HOME-STEAD.  
\*WALDBORO: WARREN WESTON CREAMER.

### MARYLAND

BALTIMORE:  
\*OLD CHINTZ SHOP, 4 East Hamilton Street.  
\*THE OLD WALLPAPER HOUSE, 15 West Franklin Street. Reproduction of old wallpaper.

### MASSACHUSETTS

\*ACCORD: QUEEN ANNE COTTAGE, KATRINA KIPPER.  
\*AUBURNDALE: WAYSIDE ANTIQUE SHOP, 2078 Commonwealth Avenue.  
BOSTON:  
\*NORMAN R. ADAMS, 136 Charles Street.  
\*BOSTON ANTIQUE SHOP, 59 Beacon Street.  
\*A. L. FIRMIN, 34 Portland Street. Reproduction of old brasses.  
\*HENRY J. FITZGERALD, 81 Charles Street.  
\*FLAYDERMAN & KAUFMAN, 68 Charles Street.  
\*GEORGE C. GEBELIN, 79 Chestnut Street. Old silver.  
\*MARTIN HEILIGMANN & SONS, 228 Columbus Avenue. Restoring and Repairing.

\*HICKS GALLERY, 18 Fayette Street.  
\*KING HOOPER SHOP, 73 Chestnut Street.  
\*E. C. HOWE, 73 Newbury Street.  
\*JORDAN MARSH CO., Washington Street.  
\*LOUIS JOSEPH, 381 Boylston Street.  
\*THE LANCASTER ANTIQUE SHOP, 25 Fayette Street.  
\*THE RENAISSANCE GALLERIES. A. LUALDI, INC., 11-13 Newbury Street.  
\*WILLIAM K. MACKEY CO., 7 Bosworth Street. Auctioneers and Appraisers.  
\*NEW ENGLAND SALES ASSOCIATION, INC., 222 State Street. Hooked rugs.  
\*OLD ENGLISH GALLERY, 180 Chestnut Street.  
\*OX BOW ANTIQUE SHOP, 130 Charles Street.  
\*I. SACK, 85 Charles Street.  
\*SHREVE, CRUMP & LOW, 147 Tremont Street.  
\*SPINNING WHEEL ANTIQUE SHOP, 35 Fayette Street.  
\*H. STONE'S ANTIQUE SHOP, 138 Charles Street.  
\*THOMAS & DAWSON, 39 Fayette Street.  
\*S. TISHLER, 80 Charles Street.  
\*TORREY, BRIGHT & CAPEN COMPANY, 43 Newbury Street. Hooked rugs.  
\*ROBERT C. VOSE GALLERIES, 559 Boylston Street.  
\*YACOBIAN BROTHERS, 280 Dartmouth Street. Hooked rug repairing.  
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\*BUZZARDS BAY: MRS. CLARK'S SHOP.  
CAMBRIDGE:  
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\*WORCESTER BROS., 23 Brattle Street.  
\*CHATHAM: THE TREASURE SHOP, HELEN TRAVES.  
\*CONCORD: THE CHEST, Lexington Road.  
DEDHAM: LOUISE L. DEAN, 293 Walnut Street.

**EAST GLOUCESTER:**

\*THE PEASANT SHOP, 40 Rocky Neck Avenue.  
 \*WAYSIDE ANTIQUE SHOP, 262 East Main Street.  
**EAST SANDWICH:** EUGENIE HATCH, Twin Gables.

\*EAST TAUNTON: ED WHITNEY, The Maples, 1150 Middleboro Avenue.

\*EAST WAREHAM: W. W. BENNETT, Twin Gateway.

FITCHBURG: THE ANTIQUE SHOP, 682 Main Street.

\*GARDNER: COLONIAL RUSH SEAT COMPANY, 226 Main Street. Rush seating.

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\*I. C. POOLE, Bond's Hill.

\*HAVERHILL: W. B. SPAULDING, 17 Walnut Street.

**HYANNIS:**

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 \*THE TREASURE SHOP, HELEN TRAYES.

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\*THE VILLAGE GREEN SHOP, 59 South Main Street.

KINGSTON: KINGSTON ANTIQUE SHOP.

\*LONGMEADOW: E. C. HALL, 145 Longmeadow Street.

\*LOWELL: FLORA M. BOARDMAN, 107 Clark Road.

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\*MARSHFIELD: CARESWELL SHOP.

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\*MATTAPOISETT: S. ELIZABETH YORK.

**NEW BEDFORD:**

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\*ORLEANS: THE SAMPLER, Monument Road.

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\*MISS LEONORA O'HERRON, 124 South Street.

\*OSWALD'S ANTIQUE SHOP, 11 Linden Street.

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**SOUTH SUDBURY:**

\*FULLER & CRANSTON, Old Boston Post Road.

\*GOLDING'S ANTIQUE SHOP.

\*STOCKBRIDGE: THE OLD CORNER HOUSE, EDWARD CROWNINSHIELD.

\*TAUNTON: THE WINTHROP ANTIQUE SHOP, 134 Winthrop Street.

\*WARREN: C. E. COMINS.

WEST MEDWAY: OLD PARISH HOUSE ANTIQUE SHOP, Main Street. General line.

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\*KANSAS CITY: CURIOSITY SHOP, 1901-1911 Main Street.

**NEBRASKA**

OMAHA: BADOLLET SHOTWELL, 411 South 38th Street.

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\*CENTER SANDWICH: BLANCHARD'S ANTIQUE SHOP.

CONCORD: HARRY P. HAMMOND, 205 North Main Street.

\*FRANKLIN: WEBSTER PLACE ANTIQUE SHOP.

\*HANCOCK VILLAGE: FULLER HOMESTEAD, HELEN FOWLE.

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COURT STREET ANTIQUE SHOP, 145 Court Street.

KENNEBEC ANTIQUE SHOP, MRS. HELEN S. POLLARD, 256 Washington Street.

MANCHESTER: SPIROS DOUYLIS, 184 Chestnut Street.

\*PETERBORO: THE WILSON TAVERN SHOP, STEPHEN VAN RENSSLAER.

\*PORTSMOUTH: J. L. COLEMAN, 217 Market Street.

**NEW JERSEY**

\*CAMDEN: CAMDEN ANTIQUE SHOP, JAMES F. IANNI, Haddon Avenue and Liberty Street.

CLOSTER: CLOSTER ANTIQUE SHOP, SARA M. SANDERS, Alpine Road.

\*EAST ORANGE: THE BLUE DOOR, 14 Prospect Street.

**FREEHOLD:**

\*THE HOUSE WITH THE BRICK WALL. LILIAN WILKINSON, 6 Lincoln Place.

**HADDONFIELD:**

\*FRANCES WOLFE CAREY, 38 Haddon Avenue.

\*MARTHA DEHAAS REEVES, 20 Potter Street.

\*HARRINGTON PARK: A. L. CURTIS.

\*HOPEWELL: WILMER MOORE, 18 West Broad Street.

\*LIBERTY CORNER: BERYL DE MOTT.

**MONTCLAIR:**

\*F. S. CAPOZZI, 337 Bloomfield Avenue.

\*THE PERKING PAILOU, 147 Watchung Avenue.

\*MORRISTOWN: OLD FRANCE, JANE H. SWORDS, 150 South Street.

MOUNT HOLLY: R. W. WILLS, 11 Ridgway St.

PHALANX, Monmouth County: PHALANX SHOP OF ANTIQUES.

**PLAINFIELD:**

\*ESTHER CATLIN, 210 West 8th Street. Wholesale.

THORP'S ANTIQUE SHOPPE, 321 West Front Street. General line.

\*PRINCETON: GEORGE BATTEN, 321 Nassau Street.

\*SHORT HILLS: THE WHALER, Hobart Avenue.

**SUMMIT:**

\*THE BANDBOX, JOHN M. CURTIS, 320 Springfield Avenue.

BOB & JERRE'S BARN, BARBARA BOWMAN BIRD, Jerré Elliott, Morris Turnpike.

\*TRENTON: SCHUYLER JACKSON, 356 West State Street.

\*WESTFIELD: YE OLD FURNITURE HOME, A. L. MAXWELL, 870 Mountain Avenue.

**NEW YORK**

\*ALBANY: THE WORMHOLE, Cherry Valley Turnpike.

\*AUBURN: AGNES T. SULLIVAN, 24 Steel Street.

AVON, Livingston County: ADELE PERRY, 12 Park Place.

\*BATAVIA: STOPOVER HOUSE, 340 West Main Street.

**BINGHAMTON:**

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THE JOHNSONS, 69 Main Street.

**BROOKLYN:**

\*CATHERINE CHASE, 31 Clinton Street.

\*HARRY MARK, 749 Fulton Street.

CHARLES SOMMERLAD, 94-96 Orange Street.

BUFFALO: GEORGE B. TYLER, 111 Chenango at Massachusetts Avenue.

\*CORTLAND: THE SAMPLER, 53 Prospect Terrace.

\*DUNDEE: JEMIMA WILKINSON ANTIQUE SHOP.

ELMIRA: ANTIQUE STUDIO, MRS. H. D. McLAURY, 414 East Church Street.

GENEVA: THE KANADASAGA, 485 South Main Street.

GOSHEN: ATTIC ANTIQUE SHOP, HENRIETTA C. DIKEMAN, 148 West Main Street.

HUNTINGTON, L. I.: ABIGAIL STEVENSON ANTIQUE SHOP, 143 East Main Street.

\*ITHACA: COLONIAL ANTIQUE SHOP, 308 Stewart Avenue.

\*JAMAICA, L. I.: KATHERINE WILLIS, 272 Hillside Avenue.

KINDERHOOK: THE SHOP WITH THE GREEN Door, Main Street.

\*KINGSTON: AARON COHEN, 48 Main Street.

\*LOUDONVILLE (Albany County): EXCHANGE FOR WOMEN'S WORK.

LE ROY: CATHERINE MURDOCK, 3 Main Street.

\*MARCELLUS: MARTHA JANE'S.

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BERNICE ADAMS LORING, 91 Woodland Avenue.

\*DOROTHY O. SCHUBART, Inc., 651 Main Street.

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\*B. ALTMAN & Co., 5th Avenue.

\*FRANCIS BANNERMAN SONS, 501 Broadway. Firearms.

\*HARRIET C. BRYANT, 2 West 47th Street. Reproduction of old wallpapers.

\*CHARLES OF LONDON, 2 West 56th Street. Childhood, Inc., 215 East 57th Street.

\*CLAPP AND GRAHAM, 514 Madison Avenue.

\*COPELAND AND THOMPSON, Inc., 206 Fifth Avenue. China.

\*CHARLES CORDTS & Co., Inc., 106 East 19th Street. Reproduction of old brasses.

\*WALTER G. EARL, 235 East 42nd Street.

\*ANN ELSEY, 163 East 54th Street.

\*GINSBURG & LEVY, 397 Madison Avenue.

\*GORDON OF LONDON, 306 East 59th Street.

\*HARE & COOLIDGE, 54 West 11th Street.

\*O'HANA AND DE CORDOVA, Inc., 11 Water Street. Wholesale.

\*C. VANDEVERE HOWARD, 141 East 57th Street.

\*MARY LENT, 9 East 8th Street.

\*JANE WHITE LONSDALE, 314 East 57th Street.

\*MARGOLIS SHOP, 797 Madison Avenue.

\*H. A. & K. S. MCKEARNIN, 21 E. 64th Street.

\*MRS. M. C. MEADE, 662 Lexington Avenue.

\*MARTHA MORGAN, 847 Lexington Avenue.

\*J. W. NEEDHAM, 137 1/2 East 56th Street.

\*NOBLE & COMPANY, 789 Madison Avenue.

\*OLD FRANCE, JANE H. SWORDS, 553 Madison Avenue.

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\*ISRAEL SACK, 383 Madison Avenue.

\*MARGARET E. SCHERNIKOW, 929 Madison Avenue. Hooked Rugs.

\*J. HENRY SCHOTTLE, 103 Lexington Avenue.

\*SAM SEROTA, 446 Madison Avenue.

\*THE 16 EAST 13TH STREET ANTIQUE SHOP.

\*SKINNER HILL, Inc., 114 East 23d Street. Reproduction of old brasses.

\*W. & J. SLOANE, 575 Fifth Avenue.

\*PHILIP SUVAL, 746 Madison Avenue.

\*MARION BOOTH TRASK, 37 East 57th Street.

\*HENRY V. WEIL, 126 East 57th Street.

\*WEYMER & YOUNG, 39 East 57th Street.

\*WINICK AND SHERMAN, 613 Lexington Avenue.

\*NIAGARA FALLS: RUTH KNOX, 529 Third Street.

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\*PLEASANTVILLE: A. WILLIAMS, 56 Ossining Rd.

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\*TROY: SIM & CO.

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THE SPINNING WHEEL ANTIQUE SHOP, 704 North High Street.

WILLOUGHBY: IONE AVERY WHITE, 122 Euclid Avenue.

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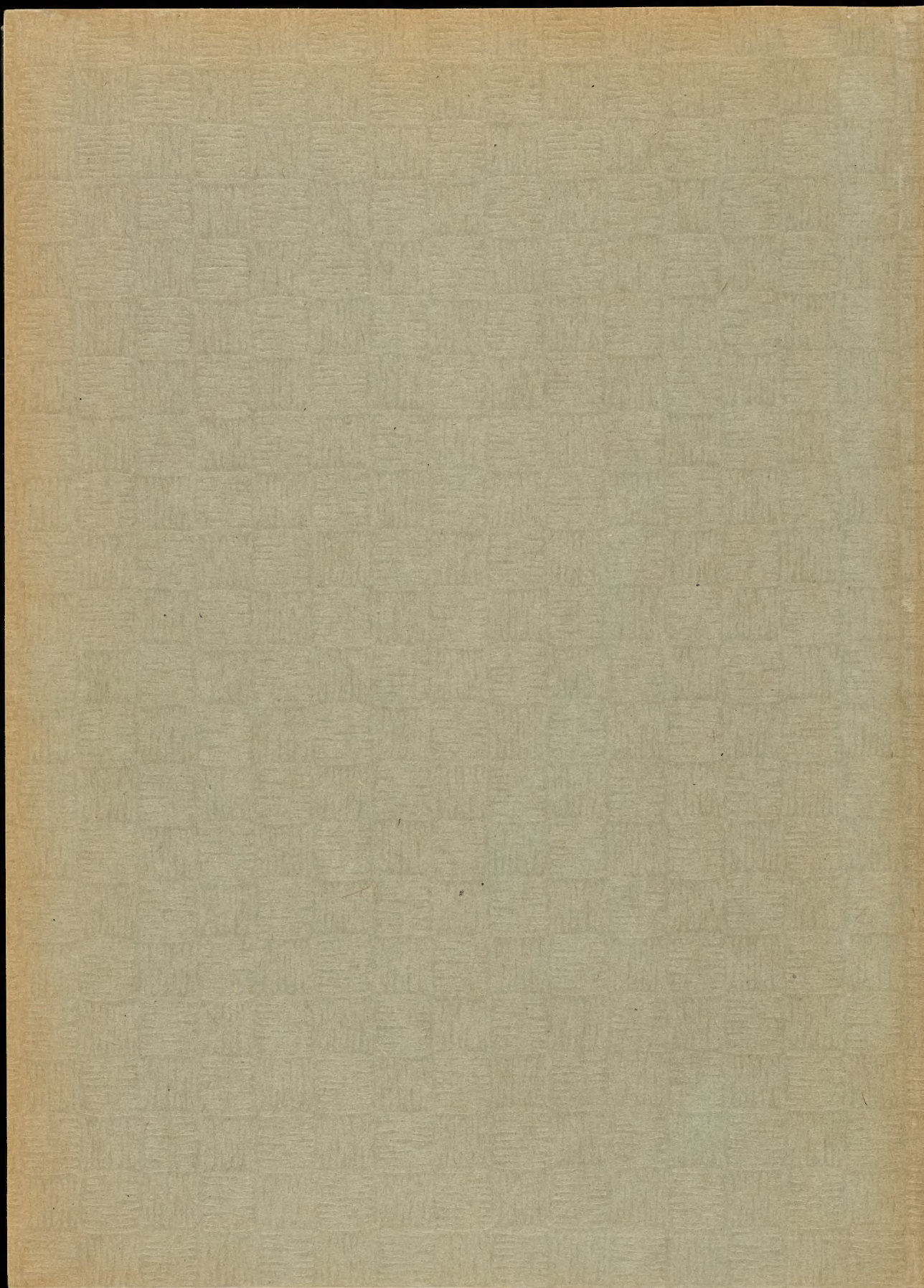














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